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The ART DIGEST #13

THE NEWS AND OPINION OF THE ART WORLD



Seated Woman:
Frederic Taubes

Hanging in the Contemporary
American Section of the Cen-
tral Illinois Art Exposition at
Bloomington. See Page 12.

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The Bloomington Venture

WERE BLOOMINGTON the United States, those of us who hover wearily at the bedside of depression-palsied "Art in America" would be justified in sending out more encouraging bulletins. Unfortunately, Bloomington is just a small progressive city in Mid-Illinois that is decidedly art conscious.

Yet Bloomington is setting a precedent for other small cities far removed from the great art centers as she acts as host to one of the most important exhibitions held in America in recent years. Bloomington is the laboratory for a new idea in art, bringing art to the people instead of people to art. A city of 35,000 invites 200,000 neighbors to visit her Scottish Rite Temple there to view 106 canvases, valued at \$1,000,000 and tracing pictorial art through five centuries from yesterday's Europe to today's America. Indicative of the local pride that made the show possible is the 16-page special art supplement with 41 illustrations which Loring Merwin's *Daily Pantagraph* published to herald the opening.

The Bloomington venture, guided by Alan D. Gruskin, is in direct line with one of the founding principles of THE ART DIGEST—the decentralization of art production and art consumption away from the narrow ribbon of the Atlantic seaboard, lest American art suffer premature senility.

Like the march of empire, as plow followed rifle, culture and art in America must set its course by the setting sun.

Whither Art Appreciation?

LIKE some Ancient Mariner detaining with skinny hand the belated wedding guest, a veteran painter stopped me on 57th Street the other day and spoke strange words. Holding me with his glittering eye, he said: "If art appreciation continues to grow, we artists will die of starvation."

"You speak in riddles, my friend," I answered. "Aren't more of our people interested in art today than ever? Haven't our museums multiplied five-fold, and their attendance increased ten-fold? Haven't we an art-conscious government spreading art before the masses?"

"Ah! yes," whispered my detainer, "but did you ever try to blow your nose on a moonbeam?"

Research supports the veteran's lament. Back in 1887 the American Water Color Society held in New York its 20th exhibition, and the critic of the *Commercial Advertiser* reported: "The sales of the first three days amounted to more than \$10,000—a sum which has not been exceeded before."

A half century later, after 52 years of devoted work to spread love of art in America, we must relate a different story. Last February, the Macbeth Galleries of New York assembled a choice collection of 85 watercolors, including gems from Homer to Burchfield. The critics hailed the show at great length; 3,000 art lovers came and carried away \$200 worth of catalogues. Sales? There were four, amounting to \$800. Concurrently with the Macbeth display, the American Water Color Society and the New York Water Color Club held their joint exhibition in the Fine Arts Building. From the 389 exhibits there were seven sales, totalling \$1,030.

Why? Here's one man's opinion:

1—Failure of the modern artist to paint pictures the layman can live with on any terms of intimacy. 2—The layman's fear of trusting his own taste, due to the shattering of artistic standards that has attended the warring "isms." 3—Failure of the dealer to dispel "gallery fear" as he displays his wares. 4—Insidious advice of decorators who favor bare walls (for bare minds). 5—The multiple overlapping of exhibits, removing the "buy now or never" motive. 6—The competition of color reproductions. 7—The Depression.

Remember, Coleridge's guest never saw the wedding feast.

Painted or Carved Propaganda

SOCIAL PROTEST of the forced, "hot-house" variety is definitely on the wane; the trend, as judged from the current Corcoran Biennial and other "nationals" of this season, is toward greater concentration on aesthetic problems, the problems of the artist—not those of the political cartoonist.

The trend is a healthy one, to quote Edward Alden Jewell of the *New York Times*, "not because the discussion of social issues has no legitimate place in art, for it emphatically does belong, but because most of our artists who have essayed this problem appear so ill-equipped to frame social protest in plastic terms." Jewell saw at the Corcoran Biennial the ebbing of the tide. It has evidently been debated and decided that a Nast or a Daumier can not spring, Minerva-like, from the head of conveyor-belt civilization.

In this connection it is interesting to refer to a recent editorial in the venerable *London Times*, which, as if tired of defending "umbrella diplomacy" as it seeks to buttress the "balance-of-power" foundations of the Empire, occasionally gives ponderous and careful thought to matters of art.

Reviewing an exhibition of the Artists International Association, the *Times* writer concluded that the show "may be hailed as a sound contribution to the causes of peace, democracy and cultural progress" to the degree that it avoids propaganda. The Association is a transatlantic offspring of the militant American Artists Congress. Said the *Times*:

"This is not to say that the artist, as man, should or can be indifferent to the fate of his fellow-creatures. As man he may well devote voice and pen, or even physical force, to their service; but as artist, he serves best by the detachment that comes of absorption in his art.

"No doubt it is tempting to the outraged man to further peace by representing the horrors of war; but, apart from the unfortunate fact that scenes of cruelty give positive pleasure to some people, and so defeat the end in view, to saddle art with propaganda is to show lack of confidence in its intrinsic power."

Thus the erstwhile "Old Thunderer" commends the Artists International Association for the absence of propaganda in its Whitechapel exhibition, just as did the New York critics commend for the same reason the last exhibition of its sire, the American Artists Congress.

Culturally, "hands across the sea" is more than a formal handshake.

Is it without meaning that the American Artists Congress should find in conservative and literal-minded England its one strong European follower? Is it without meaning that British and American critics should praise these shows for absence of exactly the same ingredient? Is it without meaning that the Frenchman, who enshrines his art as an escape from and not a reminder of life's struggles, should so long enjoy a "bull market" in both America and England?

Finally, as the wave of social protest painting, blatant foetus of the Great Depression, passes its zenith, will it be without meaning when art historians label the mass of debris decomposing on the shores of normalcy "secondary genre painting of the mad-decade, 1929-1939?"

The thread of the labyrinth is there to be found.

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THE READERS COMMENT

The Credit is California's

Sir: The Golden Gate Exposition number of THE ART DIGEST is at hand and let me congratulate you and your staff on a most magnificent showing. It is a credit not alone to you but to the whole art and antique field as well.

—D. W. GRAHAM, American Representative of The Connoisseur

Thank You, Dungan

Sir: The Golden Gate Special Number of THE ART DIGEST is an achievement in which you are entitled to have a special glow of pride. Your words of praise for California and for the Californians who made the art exhibition possible should and will be appreciated by all Californians. With illustrations and text you have told in full the story of a great art exhibition. I trust you will be more than repaid by the knowledge that you have done a splendid thing for art.

—H. L. DUNGAN, Art Critic, Oakland Tribune

And You, Copeland Burg

Sir: May I offer congratulations on your superb Golden Gate Special Number. It was a thrill to turn page after page of exciting illustrations and well-written text. Surely art in America is vital and virile when it brings forth such a splendid magazine.

—COPELAND BURG, Art Critic, Chicago American

"Great" Says McKinney

Sir: Your Special Golden Gate Number was simply great.

—ROLAND J. MCKINNEY, Director, Los Angeles Museum

"Splendid" Says Miss Olmsted

Sir: Congratulations on your splendid San Francisco number.

—ANNA W. OLMSTED, Director, Syracuse Museum of Art

Speaking of Barclay Street

Sir: I want to tell you how much I enjoyed your article on Barclay Street in the Feb. 1st issue of THE ART DIGEST. You didn't say the 'half of it.' Barclay Street has been a menace for years and, in a way, it was responsible for the foundation of the Liturgical Arts Society ten years ago and the magazine of the Society, now in its seventh year. During the past two and a half years I have lectured from New York to California and perhaps the results will be felt in years to come. Articles such as yours help matters along.

—MAURICE LAVANOUX, Editor, Liturgical Art

Like a Feast After Famine

Sir: The missing copies of THE ART DIGEST finally came to me all at once, like a feast after a famine. My first reaction was, "Why, the man is clairvoyant. No one could summarize the art news this way unless he were." With good old Anglo-Saxon reserve I restrained my immediate impulse to pass this reaction on to you, but I see now that you have been attacked by a heckler for your valid comments on the French Magazine racket. This prompts me to urge you to say on, Peyton Boswell! I do not always agree with you myself, but I assure you that I would not read you if I did. You are one of the few art commentators in America who has the courage to express his private convictions in print.

—HENRY WHITE TAYLOR, Director, Clearwater Art Museum

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscriptions: United States, \$3.00 per year; Canada, \$3.50; Foreign,

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\$3.40; single copies, 25 cents. Not responsible for unsolicited manuscripts or photographs. Previous issues listed in The Art Index. Editorial and Advertising Office, 116 East 59th St., New York, New York. Telephone VOLunteer 5-3579. Volume XIII, No. 13, 1st April, 1932.

The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIII

New York, N. Y., 1st April, 1939

No. 13

Whitney to Expand

THE WHITNEY MUSEUM, now closed for extensive alterations, will re-open in mid-June, greatly enlarged, better lighted and more efficiently equipped to carry on its magnificent work for American art.

The alterations will include four new exhibition galleries, incorporating a new lighting system designed by Thomas S. Kelly, and redecoration of and structural alterations to the original building which will notably increase its efficiency. This additional space will permit the museum to present for the first time a representative exhibition of its permanent collection, which will adequately display the scope and importance of the works owned by the Whitney.

These changes are closely linked with the approaching New York World's Fair, since the exhibition will continue throughout the summer and for the entire duration of the Fair. In it will be, besides the original nucleus of the old Whitney Studio Club, all the purchases made by the museum during the eight years since its first exhibit in 1931—many of which have not hitherto been seen by the public.

The Whitney Museum during those eight years has devoted \$203,681 to its acquisitions, almost entirely in the field of living American art. These purchases comprise 44 sculptures, 154 oil paintings, 163 watercolors, 85 drawings and 374 prints. The greater number of these purchases were made from the museum's annual exhibitions and among them are some of the most significant works produced by Americans during the past few years.

The museum hours of 1-5 p.m. daily and 2-6 p.m. on Saturdays and Sundays, closed on Mondays, will remain in force throughout the summer for the benefit of World's Fair visitors. Admission, as always, will be free. A profusely illustrated catalogue of the Whitney collection will be available, with a foreword restating the ideas on which the museum was founded and on which its activities have been so successfully based.

What Grandma Wore

A mercurial phase of an exceedingly mercurial art—ladies dresses of the Victorian and Edwardian eras—forms a special exhibition at the Metropolitan Museum. The show is not without its timeliness, with "little-girl" and "princess" styles on the upswing today, but the museum hopes that the show "will foster greater regard for those fine dresses that must repose in many a cupboard and garret; for there can be little doubt that a hundred years from now the costumes of the Victorian and Edwardian eras will be as rare and as highly prized as those of the 18th Century are today."

The show covers three periods: 1837 to 1860, showing the development of the full sleeved costumes to those with tremendous hoop skirts; 1860 to 1890 which produced that amazing creation, the bustle; and 1890 to 1910 which brought in a bit of restraint, topped by the "hobble skirt." Most of the costumes are from the Metropolitan's own vast collections and the Brooklyn Museum.

1st April, 1939



Morning Papers: GLADYS ROCKMORE DAVIS. Awarded Honorable Mention

Corcoran Holds Its Biennial Painting Survey

FIVE BUNCHES of flowers woven into a pattern of loose design by sundry succulent fruit and christened *Summer Fragrance* won for Franklin C. Watkins the richest prize of the year—the first Clark prize of \$2,000 and the Corcoran Gold Medal at the just opened 16th Corcoran Biennial Exhibition. Termed by Dorothy Grafty, Philadelphia *Record* critic, "a brilliant canvas prickling with design vitality," the Clark winner is far removed from

the artist's famous 1931 Carnegie winner, the morbid and fantastic *Suicide in Costume*. Watkins has evidently changed much with the years since Carnegie jurors first brought him into the limelight of national fame.

Second honors at the Biennial, which continues at the Corcoran Gallery of Art, Washington, until the evening of May 7, went to Robert Philipp of New York for his girlishly modest *Nude*. With this second award went the Corcoran Silver Medal and \$1,500—a purse well in excess of any first prize in the land other than the Clark. Third place, worth \$1,000 and the Corcoran Bronze Medal, was captured by Morris Kantor with his starkly realistic *Lighthouse*, one of the artist's most successful canvases (reproduced in *THE ART DIGEST*, Nov. 1st, 1938). Awarded the fourth Clark prize of \$500 was Ernest Fiene's *Spring Evening*, briskly brushed somewhat in the explosive and tortured style of Van Gogh.

Due to the high quality of the exhibition this year, the jury—Maurice Sterne (chairman), Randall Davey, Jerry Farnsworth, John C. Johansen and Carroll Tyson—added three honorable mentions. These went respectively to: Nicola Ziroli of Chicago for his flower painting entitled *White Pitcher*; to Gladys Rockmore Davis of New York for her portrait of a comfortably arrayed young girl reading the *Morning Papers*; and to Albert B. Serwazi for his *Model Resting*.

The exhibition contains 369 paintings by 358 artists, representing every section of the country, and ranging from the academic to the latest modern trend.

As a result, writes Miss Grafty, "you find that a minority of painters in this country is [Please turn to next page]



Nude: ROBERT PHILIPP
Awarded Second Clark Prize (\$1,500)



Spring Evening: ERNEST FIENE. Awarded \$500 Clark Fourth Prize

obsessed with violent propaganda, and that the majority concerns itself with two main trends, a projection of the American scene, whether interpreted realistically or emotionally, and—what is, perhaps, the most significant hint of future development in the present Biennial—a trend away from the realistic toward the imaginative."

This critic sensed that disturbed world conditions are influencing American painting. "It vibrates in canvases of the American scene, and crops out in a restless, moody, sometimes messy use of paint and pigment. It is as if today's artist fears the present may escape him; as if, with swift brushing, he must imprison it in paint."

Out of the welter of American scene painting, Miss Crafty sees two directions taking shape: "One accents the hodge-podge of an environment too quickly fabricated; while at the same time reducing its confusion to brilliant color order." In this category she places *Near North Side, Chicago* by William S. Schwartz, *Spring Sun in a City Street* by Francis Chapin, *Manayunk Houses* by Francis Speight, and the industrial disturbance of Joseph Hirsch's *Landscape With Tear Gas*. The other direction, "also accepting a grubby industrial materialism, so subjects it to design that it emerges a handsome, emotionalized statement of facts as in *Approach to the Roundhouse* by Raphael Gleitsman."

Where is it all leading? Dorothy Crafty left the Biennial feeling that "what is produced at the moment is of less long-range consequence than why it is being produced. For art in this country seems to have reached a stage of digestion rather than creation. There are too many paintings that can be classified as types; too few that stand out as original contributions."

"What emerges, therefore, as the essence of the show is a conviction that many Americans paint well but too quickly, and that their impressions, also, are too immediate to be of ultimate significance. That the muddy pigment era is beginning to give way under the impact of clear color, and that the American scene from dread western erosion to fertile Pennsylvania hills still grips the painter's imagination."

The two New York critics who featured the Corcoran show on their week-end pages, Emily Genauer of the *World-Telegram* and

Edward Alden Jewell of the *Times*, came away with one reaction in common—the thrilling experience of seeing so many newcomers rising to national stature.

Miss Genauer sensed "some mystic symbolism" in the simple coincidence that the cherry trees along the Potomac were scheduled to burst into bloom the day following the Corcoran opening. Both, somehow, "seem dedicated to and symbolic of new life." The Corcoran roster, the critic found, "bursting with new names, and talents." Past picture after picture she walked, and "time after time we thought, before some particularly well-conceived, mature picture, that it must be work in a new vein by a familiar painter—and discovered it to have been done by someone utterly new."

The Genauer roll of honor for newcomers contained: William S. Schwartz, (prominent in Chicago), Sarkis Sarkisian (prominent in Detroit), Antonio P. Martino (prominent in Philadelphia), Ben Shute, Harold Cohn and Dahlov Ipcar. And then she gave up.

Miss Genauer, who two years ago named

the popular prize winner weeks before the people voted, this year nominates for this honor: William M. Paxton's *Green Hat*, Frederick Waugh's *Master Wave*, or Charles Bittinger's *Caroline*.

The catalogue to Edward Alden Jewell read "almost like a directory of newcomers. And this is an auspicious sign. For the facile course would be just to stick to entrenched celebrities, as if art were a kind of static pool instead of a swift-moving stream of change and reinforcement."

The *Times* critic "took up with initial eagerness the task of checking the names of those artists who are unknown or little known to me, but soon gave it up: there are too many." Picked as "excellent" or "stimulatingly suffused with promise" by Jewell are: Polly Parkham, William Thon, Gordon Mallet McCouch, Harry Mitz, Tom E. Lewis, C. L. Purviance, Mary Townsend Mason, Carolin McCreary, Adrian Siegal, William A. Gaw, Edith M. Bregy, Ann Hunt Spencer, Roswell Weidner, Donald Mattison, Joseph Hirsch, Raphael Ellender, Charles W. Thwaites, Isabel Bate, Arthur Meltzer, Eugene Karlin, Briggs Dyer, Susumu Hirota, John Canaday, Reeves Euler and Kenneth Stubbs.

Jewell found other healthy trends. "For sometime now propaganda of a deliberate sort," he writes, "has been on the decline, whereas a few seasons back it was loudly in evidence. This is a welcome trend, not because the discussion of social issues has no legitimate place in art, for it emphatically does belong, but because most of our artists who have essayed this problem appear so ill-equipped to frame social protest in plastic terms."

As if with unanimous consent, "the artists at the Corcoran address themselves to pleasant pursuits in art or, in not a few instances, to really serious preoccupation with substantial artists' problems, problems altogether on the aesthetic side. Thus a trend that has long been gathering momentum in America seems at length to have reached high tide."

Despite the competition of two great World Fairs in San Francisco and New York, the *Times* critic pronounced the Corcoran an exhibition with a "balanced look—as indeed these affairs at the Corcoran are wont to have under the earnest, equable and mellowed leadership of C. Powell Minnigerode [director of the Corcoran Gallery]."

Summer Fragrance: FRANKLIN C. WATKINS. First Clark Prize (\$2,000)





Katherine Hepburn: ALEXANDER BROOK. Lent by Miss Hepburn



Sarah Bernhardt: ALFRED STEVENS. Lent by Jacques Seligmann, Inc.



Katharine Cornell: EUGENE SPEICHER. Lent by Museum of Modern Art

The Stage and Art Are Wedded in Brilliant New York Exhibition

ARTISTS have not always gone to nature in their search for truth. Often they found it in an entirely different dwelling place, a land of make-believe where distilled truth, masquerading in greasepaint, has lurked about on that meagre platform, The Stage.

A noteworthy exhibition of paintings devoted to this fact, with its theme as "The Stage" will open April 4 at the Jacques Seligmann Gallery, New York, providing one of the most selective exhibitions of the year.

From Watteau to Dali, from Puccinello to the Divine Sarah, from the French Comedians to Kay Hepburn, the show traverses three centuries of the sister arts of painting and the theatre within the compass of nearly fifty famous paintings and drawings. Unified only by the broad theme that deals not with nature but with something that transcends it, the show presents a memorable glimpse of two arts affectionately clasped.

Backed enthusiastically by New York's contemporary stage folk and held as a benefit for the Public Education Association (with an admission charge of 50 cents), the exhibit has been assembled with discrimination by Robert Levy in collaboration with Mrs. Sam A. Lewisohn. Loans from a dozen American museums and as many well known private collections have been augmented by further loans of portraits by living actors and actresses. The veteran stage designer, Lee Simonson, contributed a foreword to the carefully compiled catalogue, and a corps of stage notables have accepted invitations to be guests of honor at a brilliant preview, April 3.

"Though only a few of us ever fall in love with an actress," writes Lee Simonson, a bit inaccurately, "almost everyone, at one time or another, falls in love with the theatre. And if our first visit occurs when we are youngsters the recollection of it has a quality of wonder and enchantment, of a magical transfiguration, that no other memory ever attains, even though the occasion may have been only our first sight of a bespangled equestrienne and a circus clown."

Tracing the history of the stage, during

each epoch in which it retained its glamour and remained, if sometimes not an art, ever an alive show, Simonson recommends the present paintings for their dual value "as pictures and records, not only for their intrinsic values which make them important works of art, but as immortal footnotes to the perishable performances of the undying theatre."

The show opens with a group of works by Watteau, most important of which is the famous Bache Collection's *French Comedians*, which Voltaire at one time presented to Frederick the Great. The splendor of the 18th century theatre, with its huge performances and its strolling players, is caught visually in a scene from *Les Indes Galantes* by Nicholas Lancret and, almost gemlike, in a watercolor

Gravedigger Scene, Hamlet: DELACROIX. Lent by Winslow Ames



of an *Outdoor Theatre Scene* by Cochin, from the Mortimer Schiff Collection. Two watercolors by St. Aubin and an unusual *Portrait of a Venetian Actor* by Flipart are of this same period.

The Puccinello drawings of Giandomenico Tiepolo rollic with Hogathian playfulness, recounting in boisterous line the tales of a fabled clown who never lived, yet will always live, like Puck, Petrouschka, and Charlie McCarthy. Carrying into the 19th century, Delacroix is represented by several sketches, of which the *Gravedigger Scene from Hamlet* provided the study for his lithograph of that subject and the Louvre painting. Daumier, one of the world's most expressive artists, contributes a *Portrait of Charles Deburau*, a famous and highly expressive mime of the 19th century, from the David Weill collection.

There are five pictures by Degas of his skirted little ballerinas, each of them as poised in movement and balance as a Swiss watch movement, and, for scenes of engrossed audience, there is a Mary Cassatt study of spectators in a box at the Opera. The latter picture is the famous *At the Opera*, owned by the Chicago Art Institute.

Forain, Seurat, Lautrec, Rouault, Picasso are represented in further works with studies of acrobats, harlequins, circus performers, cancan dancers (Lautrec's Yvette Guilbert in one of the paintings en route to America from Paris at the moment), ballerinas, singers.

The show climaxes its sustained interest with the section devoted to portraits. Here Sarah Bernhardt is pictured in her younger beauty by the Belgian artist, Alfred Stevens; Katharine Cornell is pictured as "Candida" by Eugene Speicher; Alexander Brook rises to a new height in a portrait of Katherine Hepburn; and Augustus John is represented by a painting of Tallulah Bankhead. Actresses do not monopolize the section, however, for there are George Luks' famous portrait of Otis Skinner as Col. Bridan; Clifton Webb by William Goldbeck, David Garrick by R. E. Pine and—the Stage ever thus—Harpo Marx by Salvador Dali.



SOURCES OF MODERN ART—Above may be seen the influence of a 16th Century Persian miniature (left, lent by Fogg Museum) on Henri Matisse's *The Moorish Screen* (right, lent by Robert Treat Paine, 2nd).

Below see the influence of a primitive African cult mask (right, lent by Helena Rubenstein) on Picasso's 1907 *Negro Head* (left, lent by Walter P. Chrysler, Jr.). Detailed article appears on next page.



Modern Art Confesses All

A LARGE-SCALE DISARMAMENT of modern art is taking place at the Boston Museum. There, hanging until April 9, is a loan exhibition arranged by the active Institute of Modern Art, entitled "Sources of Modern Art." In it, modernism "fesses up."

The weird Martians with robot-like figures that converse beside long colonnades in De Chirico's paintings are unmasked; they turn out to be nothing else than humble wood manikins of the type in every artist's studio. The coloristic bravado of a Paul Gauguin landscape timidly acknowledges a secret respect for the illustration-art of Kate Greenaway, last generation's illustrator of Mother Goose books. Rouault paintings own up to their Coptic textile and Medieval stained glass inspiration, and an elongated Modigliani woman admits she was influenced by Sieneese madonnas and African sculptures. The Picasso paintings, faced with a Hellenistic marble, a group of white Leckythos Greek vases, and some African gods, tell all.

But lest the conservative camp cry "Ah! plagiarism," it must be added that the Institute's purpose in showing the modern painter's "visual contact with the arts of the past and present," is accompanied by the observation and warning that this contact is a quantitative factor in the formation of an artist's style. "In almost every instance," writes James S. Plaut, "where it is possible to compare a modern painting with a specific source of influence, the differences between the source and the affected work are in fact more striking than the likenesses."

The show, comprising 100 paintings and sculptures, is divided into several categories, according to the type of influence. The earlier modernists confined their fortification from the art of the past to that of European painting. Thus Manet's *Soap Bubble Blower* hangs beside one by Chardin. A Cézanne landscape hangs with one by Poussin. The likeness is plausible, but the imprint of 19th century turmoil stands out in sharp contrast to the tranquility of the Poussin.

A Degas portrait hangs beside one by Bronzino; Derain's flower pieces are linked with those of Jan van Huysum; Renoir and Rubens appear as close artistic kinfolk; Chirico's colonnades are shown to be reminiscent of a Fra Carnevale basilica interior; Dali and the school of Bosch are likened; Eugene Bernan and Louis Le Nain find a mutually tattered world; a Pierre Roy *trompe d'oeil* is matched with one by Gianlisi, an 18th century Italian; and a dishevelled woman in a Balthus portrait finds her counterpart in one of Gericault's studies of the insane.

Most of these foregoing analogies are the operation of pure tradition, which Webster defines (a bit inadequately) as the "Act of delivering into the hands of another." In the other categories, showing influences reaching far back into antiquity, the act becomes one of taking rather than delivering, and the most feverish example of all is Picasso. Poking through the residue of the world's art, he swings from a staring, heavy-lidded feminine nude of his "Classic Period," which is compared with a Hellenistic head of Hera; to delicate, linear girls at a toilette, inspired by the Greek vase paintings of the Leckythos type; and then Picasso jumps to cubistic essays inspired by Cézanne's planes and African sculpture.

Paul Klee is another artist who has rumaged through antiquity for his child-like expressions. In a cave painting from prehistoric times he is kin with the Cro-Magnon; in a

[Please turn to page 29]



Imperial Violets: SALVADOR DALI

Dali—An Artist's an Artist for a' That

"THE PARANOID PHENOMENON (delirium of systematic interpretation) is consubstantial with the human phenomenon of sight. The hynagogic image, is it not actually a paranoiac interpretation of the phosphene of the retina?"

Opening his catalogue with this paragraph, Salvador Dali is once again the "star attraction" at the galleries of Julien Levy, New York's impresario of surrealism. The Dali canvases—exquisitely painted, powerful in mood, and thoroughly obscure in meaning—shock themselves into the visitors' consciousness.

The Dali show, which continues through April 18, was prefaced by the customary barrage of publicity concocted by the Dali-Levy team of master publicists for the benefit of city editors and gullible New Yorkers. The Catalan artist, shortly after his arrival in New York, designed two window displays for Bonwit-Teller, smart Fifth Avenue store. When the displays were altered in the cause of good taste, the enraged Dali strode into the store intent upon a few alterations of his own. His activity reached a fever pitch, at the height of which, Dali, while brandishing a surrealist bathtub, lost his balance and toppled through a plate glass window onto the sidewalk—and onto the front pages of the city's newspapers.

New Yorkers were amused by these anglings for almighty publicity. New Yorkers, or those who care to go beyond surface Barnumism, will find in the current exhibits something more important, more lasting, than mere evidences of psychological hangovers from childhood that a gentleman in Vienna used to analyze. Despite the silly "build-up" the verdict on 57th Street is "the man can paint!" Publicist or painter, Dali, as manifested by his work (miniature painting on a grand scale), represents a clever brush guided either by an extremely clever or an unfortunately addled brain. New York is deciding in favor of the former.

If a theme runs through the Dali show, it must have something to do with communication, for the common denominator of the exhibits is the representation of a French-type telephone. This "symbol" appears in the jaws of a horse in the canvas *Debris of an automobile giving birth to a blind horse biting a telephone* (titles are part of the "build-up").

The New York critics, amid the furor and the crowds, handled the situation with amaz-

ing coolness and restraint. Wrote Jerome Klein of the *Post*: "When a baby bites a rat, that's news—to Salvador Dali. . . . But when the novelty of the game will have worn off, what will there be left? Then, I fear, those intoxicated with the Dali fad are going to rise with a hangover. So you'd better take something along to put you back on the alkaline side if you take in this work by the greatest living master of the putrescent imagination."

Edward Alden Jewell of the *Times*, carefully analyzed the situation and, like the rest of the critics, praised the Dali technique, terming it "meticulous craftsmanship dedicated to the uses of psychoanalytical virtuosity." On the subject side, wrote Jewell, "a spectator's enthusiasm will, I suppose, stand in ratio to the spectator's capacity to appreciate this sort of thing. Your reviewer confesses it beyond his depth, shares Queen Victoria's candid attitude toward amusement that doesn't amuse, and wonders whether it may not perhaps be time we kissed the psyche's ants, at any rate, good-bye."

Dali, Royal Cortissoz of the *Herald-Tribune* decided "is distinctly addicted to the telephone. But I am afraid it persistently vouchsafes him only the wrong number. Is there a right one? I doubt it. When surrealism was illustrated at full length at the Museum of Modern Art two or three years ago I pondered it with care, and came to the conclusion that it amounted to nothing more nor less than what the French call blague, a form of pulling the beholder's leg. . . . What Dali has to say now is wanting in substance. But the way in which it is said denotes talent."

Henry McBride of the *Sun*, as is his wont, gave lead position to the Julien Levy show, let his thoughts wander from Alice in Wonderland to the menu of a New York police station, and, after several hundred words, concluded that "Mr. Dali is already the Bach of painting and may yet become the Wagner."

The exhibition made Emily Genauer of the *World-Telegram* "very bitter at Dali, who resorts to such tomfoolery, and at the morbid public, which, if he didn't, would ignore him."

After stomaching all the hokum you can digest, take a good look at the excellent drawing Dali did for his portrait of Harpo Marx. The "build-up" got the artist his portrait commission; the drawing shows the talent behind the "build-up."



Portrait of the Artist: AUGUSTE RENOIR
His Genius Made Portraits "Figure Paintings"

When Renoir, Artist, Turned Portraitist

PORTRAITURE has been placed in an anomalous position in the past half century. If a portrait painting measures up, by the modern standards of pictorial judgment, to an excellent picture, it is then generally considered a figure piece and the characteristics of the sitter take secondary importance. If the painting falls below the standards of a figure piece, it is dismissed as "merely a portrait."

The occasion for re-examination of this separation of portraiture from fine art is presented by a distinguished loan exhibition of portraits by Renoir on view until April 15 at the Durand-Ruel Galleries, New York. It is being held as a benefit exhibition for the Friends of the Barnard College Fine Arts Section, with an admission charge of 75 cents.

There are 24 paintings in the show, half of which are exhibited for the first time in America. Two of the paintings are the famous *Dance in the City* and *Dance in the Country*, oft reproduced together in books on Renoir, but shown here for the first time as a pair, as they were intended. These two, together with the *Dance at Bougival*, purchased last year by the Boston Museum, were intended by the artist as a trilogy.

Renoir was not, like Sargent, a fashionable portraitist and the sitters included in the present exhibition are not the great figures of society, nor the crowned and reigning heads of the latter 19th century. They are, instead, intimate and lovely studies of the Renoir children, Claude, "Coco," and Jean, pictures of the Durand-Ruel family who befriended the painter, and of others who were

such personal friends that the Renoir latching was ever out to them.

From the very outset of his career, Renoir was interested in the human figure. Though he vested it often with generalized qualities—the human figure as a Child, as a Woman,—when his model was a person close to his own affection, the painting became not only a monument to living flesh and spirit, but one charged with individual characteristics.

The earliest portrait is a variation of Manet's *Bon Bock*, the *Portrait of M. Fournaise* of 1875 which differs markedly from its prototype in a quality which was to grow throughout all of Renoir's later portraiture: a quality of complete absorption on the part of the sitter. Fournaise sucking at his pipe before a mug of beer is completely lost in thoughts of his own, wholly unaware that he is being painted.

The two life-size dance pictures, done in 1893, are portraits of Renoir's painter-friend, Alfred Sisley, dancing in the city, with Renoir's wife, and, in the country, with a buxom, unknown lass. In both the element of individual humans, Sisley and Mme. Renoir, is all but lost in the predominant concern with the coordinated movement of two live beings. A stately grace, urban and sophisticated, carries the two figures of the *Dance in the City* in a long, cool sweep of movement toward the palm fronds in the upper background, lifting them into the weightless realm of melodies unheard. Madame Renoir's head turns slightly, merely enough to define her beautiful profile, to make the picture a

portrait. In a warmer key, the *Country Dance* moves with more frank joyousness. The young girl favored by Sisley's grace makes no pretense at hiding her joy, while the bearded painter in more constrained tempo inhales the fragrance of her hair.

There are series of portraits of the Lerolle girls and of the Renoir children (dated 1890-1900), which are sheer studies in engrossed, absorbed human beings. Renoir loved children as he loved flowers and little Coco with his fat cheeks and Dutch haircut, proved an ideal subject for Renoir's brush. In *Coco Writing* and *Claude Painting*, the brush strokes blend both youngsters into a throbbing song to life, to growth and to the privacy of little children's thoughts.

Renoir could never violate, nor dare probe the thoughts of his sitters; they were too sacred. In the poem to mother-love, *The Alphabet*, there is a rapport between mother and child that is glorified, but not analyzed. In the *Young Girl Embroidering* there are maiden thoughts that can be merely guessed. Renoir's achievement was that he has them thinking.

One of the latest pictures is, at first glance, not a portrait at all, but a rustic masquerade of 1911 called *Patre au Repos* which is catalogued as a portrait of Thurneysen, dressed as a shepherd. The picture is one of Renoir's greatest figure paintings and one that hints at the reason for the 20th century neglect of portraiture. In this work the individual is completely lost—his face is merely annotated—while the limbs, torso emerge from the riotous vegetation in joyful acknowledgment of life.

To live, to be, to feel, to have been pressed energetically by nature out of an expanding atom into a natural pulsating form of child, man and woman, was phenomenon enough for Renoir. To have achieved money, fame and position afterward failed to interest the great 19th century master. After all, there was Sargent over in London.

Honoring Le Baron Cooke

Among those who in the old days contributed comments to THE ART DIGEST was the New England poet, Le Baron Cooke, whose pithy communications (never more than 20 words) were brought to a close by his recent death. Having numbered many artists among his friends, and having always been a staunch defender of the arts, Le Baron Cooke is being remembered by an exhibition, through April 8, at the Grace Horne Galleries in Boston.

The exhibits, including works owned by Cooke and some lent by his friends, comprise paintings and prints. The oils are by Aarapoff, Bouvé, Chaffee, Crocker, Cutler, Dunbar, Fiene, Gilbert, Hallowell, Hopkinson and others, many of whom knew the poet intimately. The prints include examples by Bellows, Biddle, Hart, Jones and Sloan.

Zechlin Makes Debut

Arrival at the painter's estate after a career as an agricultural economist is the unusual course followed by Leonhard Zechlin, who is exhibiting his latest paintings at the Contemporary Arts Gallery in New York. Continuing from April 3 to 23, this, Zechlin's first one-man show in New York, contains many figure pieces, *Double Portrait* for example, which reveal his absorption with the techniques of the modern French.

An agricultural graduate from the University of Minnesota, Zechlin followed his earlier profession until 1929, when he went abroad for art study in Europe. At the close of his show he plans to return to France, adding his name to the list of America's artist-expatriates.

Out of the Trenches

WAR FEVER and propaganda, having of late increasingly usurped the news columns of the American press, is now supplying the motive for at least one Manhattan art exhibition. Albert Smith's paintings, on view at the American Art Association-Anderson Galleries until April 8, have been assembled around a war theme. "Out of the Trenches—a group of post-war portraits" is the title.

The subjects, as international as the career of the painter, represent 23 nationalities and were painted in many different European countries. Most of them heroes in the last conflagration, the subjects reveal the peace-time status of the men depicted. The ragged, tattered circumstances surrounding the present day lives of many of the ex-heroes are, as Ralph Flint points out in the catalogue foreword, "a powerful reminder that the road into the trenches is never the way to ultimate victory."

The canvases, many of them large and fluidly painted in the tradition of Zuloaga and Sargent, include several that have taken honors at the Paris Salon. One of these, *Les Miserables* depicts a group of men who were once "men-at-arms" and are now pictured as "brothers-in-arms." Once intent on lining each other up in the sights of a rifle, the portrayed men now peacefully decorate the walls of an exhibition gallery. Many wear strings of medals, attesting to the particular valor with which they set about exterminating each other some twenty years ago. Their ability to absorb propaganda like that now flooding America sets a pathetic precedent, and highlights man's capacity for gullibility.

Travel Poster Judges

Entries in the 1939 Devoe & Reynolds travel poster competition will be judged by Jonas Lie, president of the National Academy; Norman Rockwell, noted illustrator; Don Herold, well-known cartoonist and humorist; Joseph Eastman, of the Interstate Commerce Commission; C. B. Falls, prominent poster artist; and Lowell Thomas, world traveller and commentator. These judges will decide which posters illustrate best one or more of the varied features of travel, and will distribute prize money totalling \$2,020. The first prize is \$1,000.

The contest runs until April 30, and those interested are urged to contact De Lancey Kountze, Chairman of the Board, Devoe & Reynolds, Newark, N. J.

Irving Brokaw Dead

Irving Brokaw, internationally famous figure skater and less widely known as an artist, died March 19 in Palm Beach, Florida, at the age of 69. Mr. Brokaw, scion of an old and wealthy New York family, holds the distinction of having one of his canvases, *The Skating Girl*, hanging in the Luxembourg.

Mr. Brokaw studied art under Bouguereau and Ferrier and at the Julian Academy, and exhibited his work in New York galleries. He was a member of the Society of Independent Artists and a director of the Salons of America. Surviving are a brother and three daughters.

Washington Square Art Fair

Twice a year the artists of New York gather around the lovely old district of Washington Square and hold an Outdoor Art Show, a bit of quaintness in the Metropolis that pretends to worldly sophistication. This year, for the benefit of visitors to the World's Fair, the show will be larger than ever and will take place June 2 to 12.



Assia: CHARLES DESPIAU (Bronze)
While Others Make News "He Makes Art History"

Timeless Despiau Thrills New York Critics

CHARLES DESPIAU, one of the international leaders of contemporary sculpture, is, after a lapse of almost ten years, again making a major appearance in New York, with the Buchholz Gallery presenting, until April 15, works executed by the French master over a period extending from 1904 to 1938.

Despiau began his career in 1891, when, at the age of 17, he went to Paris and put his talents under the guidance of Barrias at the Beaux Arts. Seven years later he exhibited for the first time—in the Salon of 1898—and after five more years of work, his accomplishments came to the attention of Rodin, who engaged him as a collaborator. Rodin's monument to Puvion de Chavannes is one of the sculptures on which Despiau assisted the great romanticist. This collaboration, probably because of the completely different personalities involved, did not last long and shortly afterward Despiau set out on his individual course.

The Buchholz show follows this course, picking it up with *La Petite Filles des Dandes* and *Paulette*, two bronze heads executed in 1904 and 1907, respectively. Relatively smooth of surface, these works, like his later ones, are imbued with a living quality that is achieved with extremely simplified forms. From 1923 there is a small bronze, *Athlete Resting*, in which a sinewy nude male sits completely relaxed. A year later Despiau modelled the portrait of *M. Leon Deshairs* that, in a seemingly effortless suggestion of features, is alive with a sense of tremendous en-

ergy confined within the planes of the head. A large bronze torso, *L'Adolescente*, and a head of the same title are from 1928 and carry the sculptor's career along its mature course.

The 1938 piece, *Assia*, solid, calm, reposed, exemplifies Despiau's virtuosity and control of his medium and subject. This is a variation of a larger sculpture done for the City of Paris last summer. As Frank Crowninshield points out in the exhibition catalogue, "while a certain classical feeling infuses his statues, they are nevertheless quickened by the more nervous spirit of our time. They are serene, it is true, but we cannot think of their serenity save as something mysteriously active and astir. And therein lies the paradox in his art—that it is both timeless and contemporary, universal and individual, dreaming yet forever awake."

Jerome Klein of the New York *Post* visited the Buchholz Gallery immediately after reviewing the Dali display, and wrote that after Dali's exhibitionism, Despiau "brings us back reassuringly to the conviction that what is of lasting artistic value cannot be safely divorced from a belief in the dignity of the human species." Despiau's portraiture drew particular praise from the *Post* critic, who agreed with the gallery's director that a kinship with Donatello was evident. "Despiau's achievement in portrait sculpture," concluded Klein, "finds few parallels, either in character or quality, since the Renaissance. This is a show by an artist who does not make news but makes art history."



The Waste of Waters Is Their Field: RYDER. Lent by Brooklyn Museum

Paintings of Five Centuries in Mid-America

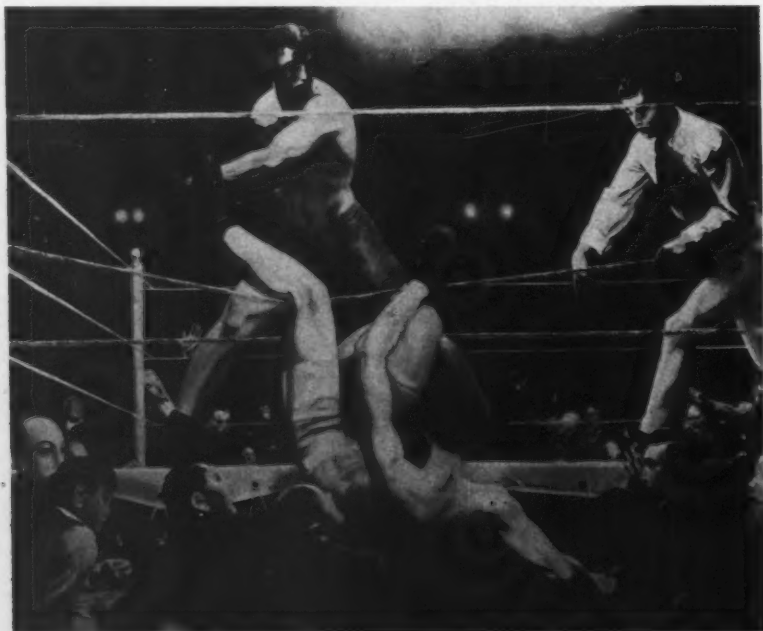
BLOOMINGTON in mid-Illinois, seat of Illinois Wesleyan University, headquarters of the Chicago & Alton Railroad, and scene, in 1856, of the State's first Republican convention—attended by Abraham Lincoln, among others—is currently host to the largest and most important art exhibition any American community of comparable size has yet sponsored. This city, 125 miles southwest of Chicago and boasting a population of only 35,000, has appointed committees in 22 surrounding counties to organize the people of Central Illinois into groups which will visit the exhibition. The show, it is indicated, will draw the amazing total of 250,000 visitors.

Called the Central Illinois Art Exposition,

the Bloomington presentation has brought to that inland center examples by world-important old masters and representative canvases of contemporary artists, among them some of America's most famous paintings. Loans have come from museums, dealers and private collectors from all over the nation, arranged by Alan D. Gruskin of New York's Midtown Galleries.

The exposition sets a precedent for other cities and towns far removed from the country's art centers, not only in the importance of the paintings Bloomington has assembled, but also in the manner in which the people have supported the venture. Local business men have underwritten the expenses involved,

Dempsey and Firpo: GEORGE BELLOW. Lent by Whitney Museum



and educational as well as civic leaders have taken an active part in stimulating interest.

The clergy has given active support. The Rev. R. W. Gilbert, as quoted in the *Bloomington Daily Pantagraph*, explained to his parishioners that early settlers in the Middle West had necessarily cut themselves off from tradition; but, he added, "we are now seeing it as a mark of sophomoric provincialism to disparage all tradition."

Furnishing a traditional background to the show's contemporary American paintings are excellent examples by the masters whose names are focal points in the history and development of art through the centuries. In this category are such works as Joachim Patinir's *Judgment of Paris*, lent by the Toledo Museum; Rembrandt's *Lamentation Over Christ*, lent by the Ringling Museum; Frans Hals' *Fisher Girl* from the Brooklyn Museum; El Greco's *The Penitent Magdalene* from the William Rockhill Nelson Gallery; Titian's *Portrait of a Nobleman*, lent by E. & A. Silberman Galleries; Tiepolo's *Madonna with Child Holding Bird*, lent by Jacques Seligman & Co.; Fragonard's *Venus and Cupid* from the Wildenstein Galleries; and Tenier's *Interior of a Public House* from Cleveland.

In the same category but of later date are works by Europeans who have exerted much influence on American painting—Renoir, whose *Maison a Cagnes* was lent by Durand-Ruel Galleries; Manet, whose *Bateaux Abordant Berck* was lent by Carroll Carstairs; and Delacroix, whose *Lion Devouring an Arab* comes from the Springfield Museum.

The contemporary Americans are further evidenced in tradition by a display of canvases by men who are increasingly being classified as American old masters—George Bellows, Ralph Blakelock, Frank Duveneck, Thomas Eakins, Winslow Homer, Albert Ryder, Gilbert Stuart, Charles Willson Peale, George Inness and George Luks.

Today's painters, 56 of whom are represented, reflect most of the techniques, trends and styles currently enjoying favor in America. Among these artists are men who have struck out in new directions, and others whose work clearly stems from the background art displayed in the European sections.

The contemporary canvases include: Doris Lee's *Landscape With Fishermen*, lent by the Walker Galleries; Reginald Marsh's *Wooden Horses*, Hermon More's *Landscape and Bridge*, and John Carroll's ethereally touched *Georgia Resting*, all lent by the Rehn Galleries; Waldo Peirce's rustic-flavored *County Fair*, Margit Varga's *Groceries and Ice*, Frederic Taubes' poetically conceived *Seated Woman*, and Doris Rosenthal's *Interior, Mexican School*, all lent by the Midtown Galleries; Henry Schnakenberg's *Edgewater*, lent by the Kraushaar Galleries; Eugene Speicher's *Blue Necklace*, lent by the Toledo Museum; Grant Wood's nationally famous *American Gothic*, lent by the Chicago Art Institute; Gladys Rockmore Davis's tecturally beautiful *Reclining Figure*; Robert Brackman's *Chita*, and Jon Corbino's powerfully romanticist *Hurricane Wreck*, both lent by the Macbeth Galleries; Marsden Hartley's *Calm After Storm*, lent by the Hudson D. Walker Gallery; Eugene Higgins's earthy *Paid Off*, lent by the Kleeman Galleries; Yasuo Kuniyoshi's *Flowers* and Bernard Karfiol's *Virginie*, both lent by the Downtown Galleries; Maurice Sterne's *High School Student*, lent by the Milch Galleries.

The Bloomington exhibition, intelligently selected to give a comprehensive and educational introduction to "art in the Western World," indicates more than any one thing the health of art appreciation in America—the decentralization of culture that some day will nurture the nascent of native American art. Bloomington, well done!

Americans in Toledo

THE TOLEDO MUSEUM, home of a magnificent old master collection, is also devoting much effort toward building a notable group of living American art, the latest additions being three watercolors and an oil. The watercolors were selected from an exhibition to which 17 leading artists submitted six works each, thus affording the museum officials a representative showing from which to make selections.

Hardie Gramatky's *Afternoon in the Park* (reproduced in THE ART DIGEST for Dec. 1, 1938) was commended by Frank Seiberling, Jr., of the museum staff, for the translucent quality of the colors that "bring the brightness of an afternoon sun to windy, waving trees." Nicolai Cikovsky is now represented in Toledo by *Still Life with Peaches*, a paper which, according to Seiberling, "is marked by a painterly approach: almost any area is interesting of itself and every stroke tells in the ensemble." Julius Delbos, English-born American painter who has made New England the subject of his accurate watercolors, left in Toledo his *Rockport, Mass.*, a strong work in realistic vein. (A Delbos show is now current at the Ferargil Galleries, New York.)

Toledo's new oil is Zoltan Sepeshy's *Sand Dunes*, seen last in the Midtown Galleries' New York show of the artist's work. Sepeshy, who teaches at the Cranbrook School, has taken an unpeopled area of Michigan dunes and composed them into a landscape in which wispy grass, thick evergreens and acres of sand create on canvas a desolate, sun-drenched view.

Montclair Museum Enriched

The East and the West may be said to meet in the two latest gifts to the Montclair Art Museum. One of them, Hovsep Pushman's *Enchanted Rose*, is a richly textural still life in which a fragile vase with roses acts as a compositional balance to a carving of a poised, calm and contemplative Oriental deity. The other gift is a figure piece, *Purple and Gold*, by Ivan G. Olinsky, showing a very Western young lady reclining against a bank of pillows.

In the Pushman, emphasis is on studied placement of objects, strong light and shadows, and on the contrast between the delicate and translucent vase and the sturdy, completely serene statuette. The Olinsky canvas stresses vigorous technique and a diagonally accented composition. The reclining young lady is solidly constructed, and, though shown in a relaxed moment, she suggests considerable vigor and vitality. Olinsky's *Tosca in Yellow* is already housed in the Montclair Museum. The acquisitions were made through the Grand Central Art Galleries.

Quick, Gutzon, the Tums

To Gutzon Borglum, carver of granite cliffs with pneumatic drills, a face on every mountain is the answer to what he terms "the nation's hunger for art."

To Ad Schuster of the *Oakland Tribune*, however, the prospect of spending his days in the "shadow of a stern face that never smiles," is a most unhappy one and one fraught with danger. "Suppose," warns Schuster, "we carve the likeness of a politician of the moment—and that would come—only to have him meet disgrace." After expressing the hope that "Mr. Borglum is only kidding and that no one takes him seriously," Schuster concluded by propounding his belief that the nation's hunger for art "would be given a terrible case of indigestion if each State were to scar one or more hills into human likenesses."

1st April, 1939



Early Morning, Paris: EVERETT SHINN. Awarded Blair \$600 Prize

Shinn, Nichols Win at Chicago International

TOP AWARDS in the Chicago Art Institute's 18th international watercolor exhibition were won by Everett Shinn, who took the \$600 Watson F. Blair prize, and Dale Nichols, who received the \$400 Blair prize—two artists whose backgrounds, though dissimilar, have one thing in common: they were built up by artistic life lived in anything but the cloistered confines of an ivory tower. Shinn is a veteran newspaper man who has taken successful excursions into designing, illustrating and playwrighting; Nichols is an artist whose work appears not only in major exhibitions, but also in national advertisements and in magazine illustrations.

Shinn's watercolor, *Early Morning, Paris*, which pictures a bleak street under snow, is the first work of his to win a prize in Chicago, although an oil, *London Hippodrome—Girl on Trapeze*, has long hung in the Institute's permanent collection. The Nichols prizewinner is a tempera, *The Cold Wave*, executed in the artist's typical incisive style, with color and form greatly simplified. The stark farmyard has about it an authenticity that stems undoubtedly from the artist's youth on a Nebraska farm.

Chicago's international on view until May

12, contains 569 exhibits by artists from 14 countries. America leads with 426 examples, followed by France with 52, Germany with 27, England with 19, Canada with 14, and Russia with 11. Singled out for special honor this year were two Americans and a Frenchman: John Whorf, Edward Hopper, and Henri Matisse, each of whom has a separate room devoted to a large display of his works. Twenty-four Whorfs were invited and are shown as a group that follows in the tradition established by Homer and Sargent. The Hopper room contains 26 of that artist's clear-cut, graphic representations of American life; while the Matisse room displays an equal number of pen and ink drawings and charcoal studies sent direct from Paris.

Taken as a unit, the 18th annual contains more true watercolors and fewer temperas than past shows, and is also fairly traditional in tone, with, however, enough examples by left-of-the-roads to represent the radical wing in modern watercolor.

The English section, characteristically, is conservative, with exhibits by Cameron, Bone, McBey and McEvoy, while the French section derives its stylistic tone from the advanced

[Please turn to page 28]

The Cold Wave: DALE NICHOLS. Awarded Blair \$400 Prize





Study in Textures: GEORGE GROSZ

Grosz, Finding Security, Hangs Up the Saber

GEORGE GROSZ has returned to his first love, to oil painting.

The pen, pencil and watercolor brush that were banished from the artist's native, politically-rigged country hang today figuratively on the wall, the sword and saber of a retired warrior.

Today George Grosz is an American citizen. He is respected, admired and encouraged for his art and his honesty. He has been accorded generous patronage by the Guggenheim Foundation. Students have come to him as disciples. And this month, until April 15, Grosz's first show of oil paintings in New York is on view at the Walker Galleries.

The new order in Grosz's life is in sharp contrast to that from which he came, seven years ago. Four years of heart-rending service with the German army, as a Prussian himself, hand in hand with death, disease, and destruction, seared the sensitive nerve ends of the artist. The horror of war was too close at hand for reflective oil painting. Grosz took up the agile implements of graphic art, wielding a pen and pencil that attacked human depravity with a line that has not been duplicated for its toothed jaggedness since the

days of the Gothic engravers as far back as Master ES.

Grosz now paints nudes, still lifes, romantic moonlight scenes. He paints also a type of picture which in the present show is called *A Piece of My World*. In these pictures the memory of the old horror lingers on, in huge rectangular canvases on which Grosz has poured the residue of mire that still haunts him, pictures that are organized and unified only by their multiplicity of evil elements. One of them shows old men straggling on to war, accompanied by rats—the last living survivors of the holocaust in Grosz memory. Color in these pictures is indeterminate; the fire reds dominate, but shot through is an abyssmal dark out of which forms barely emerge.

The nudes, on the other hand, are pink and delicate in color, though firm and weighty in their outline. Grosz's draftsmanship, one of the most accomplished of any living artist, is at the present time so far ahead of his command of sheer color, that his figures lack as yet an ambient and sentient life of their own. Grosz's main concern with color at the present time is in textures, seeking, in the still lifes, a surface reality in bottles, straw hats, checked napkins and other elements. There is almost painstaking care put into the well composed paintings.

Grosz has had the courage to attack the problems of oil paint that face him and to turn his back to an established reputation in satiric drawing. Some in America hoped that he would continue in the department in which he has no peer and, for a while Grosz painted some caustic watercolors of Manhattan life. But, with security, the more profound medium has called him and Grosz has proven great enough to go back to school with himself.

VALENTINE
GALLERIES
MODERN
ART
16 EAST 57th STREET
NEW YORK CITY

Junior League Fair

NEW YORK'S JUNIOR LEAGUERS have set aside the 3rd, 4th, 5th and 6th of April to pay homage to a new divertissement—Art. The League's Art Fair, to be held in the New York Chapter's headquarters at 221 East 71st Street, will feature lectures by authorities and demonstrations by practitioners of all the arts from painting and printmaking through theatre design, the crafts and on to architecture.

Various painting techniques will be shown by Francis Sedgwick, Jessie Voss Lewis, Patrick Morgan, Boris Luban, Victor White and Ashele Gorky; while printmaking processes will be shown by Russell Limbach, Augustus Peck, Lois Murphy, Lynd Ward, John Loneragan and Levon West. From the theatre will come Lee Simonson, Donald Oenslager, Robert Edmond Jones, to dispel the mysteries surrounding the details of set and costume design.

Those who love art lectures will find a veritable feast awaiting them in the League galleries. Emily Francis of the Collectors of American Art will tell about "Collecting on a Budget;" Helen Farr of the Art Adventure League will discuss "Art for Fun;" and Mrs. E. A. MacDougall will voice ideas on "Art for Everybody." Thomas Mabry of the Museum of Modern Art will conduct a symposium at which the question "What of American Art Today?" will be answered with deft verbal parries. Other scheduled talks are by J. B. Neumann ("The Ancestors of Today's Art"), A. Refrigier ("Subway Art"), and Holger Cahill ("The Artist in the Modern World"). William Zorach and Waylande Gregory will explain the intricacies of the sculpture medium; and John Taylor Arms and Lynd Ward will lecture on printmaking.

A special feature of this extremely active Fair will be color motion pictures of Lynd Ward, William Gropper and Grosz at work.

"Fascist!" Cries Burg

Copeland Burg of the Chicago *American* "stretches a point" to pronounce the forthcoming world's fair contemporary exhibit in New York "Fascist art," because "a majority of the paintings selected for the show come from artists on WPA and were picked by WPA gents." That is to say, "here we have government painters as a jury picking paintings by government artists." Hence, says Burg, "it is Fascist art, not the Fascist art in sense of Hitler and Mussolini, but still a government-dictated art."

Burg hastens to add that "there is nothing the matter with Government subsidized art. The fact that people can do nothing but paint for a living is an uplifting thing. Any one who is a true lover of art would never wish to see these WPA artists return to various jobs at which they formerly earned a living."

"However, this critic believes America's best artists are on WPA. That is true because in America the better a man paints the less chance he has to sell and thus earn a living. Americans, as a rule, buy 'pretty' pictures. They don't know what good painting is and probably never will, because so many bad paintings are held up as good art."

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News From Paris

By Robert Lebel

Activity is now great in Paris art circles, in spite of the political tension. The first important sale of the winter season took place Feb. 18 at the Galerie Charpentier; the dispersal of the collection of M. Henri Canonne, one of the pioneer patrons of modern French art. Notable works by Bonnard, Cézanne, Derain, Matisse, Monet, Renoir, Sisley, Utrillo and Vuillard were sold at high prices.

Later came the liquidation of the Galerie Druet, one of the oldest Parisian art centers, where many famous artists of the last generation exhibited over the course of thirty years. With the disappearance of the Galerie Georges Petit, the closing of the Galerie Druet ends a chapter in Paris' artistic life. Instead of these large and imposing pre-war galleries, the contemporary buyer prefers the small shops of the Rue de Seine and Rue La Boétie, where paintings are bought in an intimate atmosphere.

The Gallery of Paul Rosenberg, with its dignified setting, is reserved for the consecration of world-wide reputations. There Picasso, Cézanne and Braque have been successively welcomed in the course of the last two months. The Picasso show was equally criticized and praised, as usual, but I believe that finally some of the artist's opponents have been seduced by the particularly gorgeous colors of his recent works. Cézanne, being born in 1839, his show was a centenary celebration and some of his most famous paintings were assembled. The Salon des Indépendants will devote a room to him this year.

The Orangerie is now sheltering a collection from the Museum of Montpellier, one of the richest among French provincial museums. As public collections are independent of the State, many have been neglected and remain ignored by the public. Masterpieces are lost among uninteresting works and some remain unidentified. An effort is now being made in France to help these museums, and it is for this purpose that Montpellier—so enriched by the bequest of Alfred Bruyas—is showing a selection of its best works in Paris.

Patience! Ye of Little Faith

It looks like Floyd V. Brackney, an Iowa artist who painted the *Corn Picture* for the Iowa exhibit at California's 1915 Exposition, may get his \$3,250 fee after all these 24 years. It seems that the Iowa appropriation for that earlier Fair ran out, as appropriations sometimes do, between the time Brackney painted the large canvas and the presentation of his bill. The artist gave up hope long ago, but recently the editor of the statehouse guide broadcast an appeal to learn who painted the picture which has been hanging these many years in the second floor lobby of the capitol. Brackney answered, and now the House Claims Committee is figuring on maybe paying the bill.

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The Guitarist: WILLIAM STEIG

Carvings by Steig

FOLLOWING close on the heels of John Held, Jr.'s emergence as a sculptor, is the sculptural unveiling of another famed cartoonist and humorist, William Steig, whose "Small Fry" cartoons are familiar to readers of *The New Yorker*, *Collier's* and other national magazines. Steig, who turned to sculpture only three years ago, is presenting a show of 14 wood carvings at the Downtown Gallery through April 15. Serving as a background to the show are several of his cartoons, executed as black and white wash drawings.

Steig's keen interest in people, and his uncanny ability to discern what is natural and what is artificial in the life and posturings of human beings, has been carried over into the new medium. *Mal de Tête*, picturing a fat, chubby woman prone on a couch, is right out of one of his *New Yorker* drawings.

Other works, like his *Matriarch* have about them a primitive quality that is akin to African sculpture. The prim, severe posturing characteristic of the matron type is exemplified in this piece, making it, like so many of the other exhibits, a portrait of a universal character. Steig, in his carved figures aims at humor, whereas in his drawings his aim is at being funny. In *Man at a Gathering*, the subject, obviously ill at ease, stands bored and uncomfortable, hands in coat pockets. In *The Guitarist*, a fat little man picks out a slow melody on his guitar.

Almost like the housewife in the popular

Broadway play, "You Can't Take It With You," who took to writing plays because a typewriter had been delivered to her residence by mistake, Steig turned to the three dimensional medium quite accidentally when, as he explains it, he found tools and wood handy around the Connecticut country home to which he moved from New York City. *The Guitarist*, for example, is carved from part of the ole apple tree.

Steig points out that "one brought up in the city is bound to become entirely preoccupied with people; they are not only the protagonists, but also the setting. Country landscape is beautiful . . . but not related to people. Thus it seemed more logical to me to carve than to draw here. In the city one is impressed with what people do. In the country, where there is little activity, one becomes preoccupied with what people are."

In "The Art Quarterly"

The first catalogue of the paintings of John Hesselius is published in the current issue of *The Art Quarterly* as an appendix to a life of Hesselius by Theodore Bolton and George C. Croce, Jr. Other monographs on specific works are: a study of style in 17th century Dutch painting, by Adolph Goldschmidt; the publication of a Cellini bronze in the Detroit Museum, by Dr. W. R. Valentiner; a Brooklyn Museum Egyptian relief from Tell el-Amarna, by John Cooney; van der Weyden's Cambrai Altarpiece, by E. P. Richardson, and Francesco di Giorgio's *Stripping of Christ*, by Allen Weller.

Also, Hermann W. Williams, Jr. has contributed an article on the French drawings from the collection of the Marquis de Biron.

Essays on Exhibits

A feature of the Pennsylvania Academy's 134th annual show was an essay contest in which visitors were invited to write on any of the exhibits. Mrs. R. L. Gillespie of Bethlehem, Pa., won the \$50 first prize for her comment on Charles Sheeler's *Clapboards*.

The contest, which Joseph T. Fraser, Jr., secretary of the Academy, credits with quickening the interest of visitors and with contributing to the step-up in attendance, drew 104 entries, characterized by attitudes ranging from warm praise to frank bewilderment.

Paintings by F. G. Ely

The current attraction at the Little Gallery of the Barbizon Hotel, New York, is an exhibition of paintings by F. G. Ely. Miss Ely, a student of Yates and Dumond, is a member of the National Arts Club and the Allied Artists, and has exhibited widely in America.

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Sacred Music: DORIS ROSENTHAL

Old Mexico as Seen by a Friendly "Gringo"

OLD MEXICO—its color, its natives and its landscape—is brought with intriguing intimacy to the Midtown Galleries in the paintings of Doris Rosenthal, on view through April 15. California-born and League-trained, Miss Rosenthal has spent (wisely) several years in Mexico on Guggenheim fellowships—her paintings of the Southern Republic are unanimously entered on the credit side of the Guggenheim experiment. In Mexico she made countless sketches and drawings, traveling into remote parts of the country to study the life of the native Indians and to get views of unusual vistas of landscape. From these sketches the artist painted the canvases now on display in New York. They give a far more friendly understanding of Mexico than can be had from newspaper headlines.

In *Penitenciaria in Nayarit No. 1*, Miss Rosenthal presents a bird's eye view of a native penitentiary with its cell blocks stemming from a central structure like spokes in a giant wheel. Inmates in peasant garb are seen in unstudied attitudes, the women combing each other's hair, the men sitting dejectedly with faces braced in their hands. In the rear stretches a desolate patch of ground culminating in a mountain at the horizon, its

cool green areas contrasting effectively with the hot tones of the foreground.

Following the same plan of composition is *Girl and Mountain*, in which a native garbed in a vivid red skirt reclines in the foreground, back-dropped against an expanse of parched land leading to a distant mountain. Interiors reveal more typical activities of the native Mexicans. *School Children* shows a group of youngsters busily hunched over a crude plank bench; *Sacred Music* presents a devout peasant group poised at song around a small organ; and in complete contrast is *Bottoms Up*, in which a group of men lean against a bar and bend elbows, putting themselves in perfect harmony with the picture's title.

The keynote of the entire exhibition, however, is childhood presented in canvas after canvas with the charm that only a warm hearted and sympathetic woman can transmit—no man could paint these pictures.

Lapis Knows Best

Viewing P. Lapis Lazuli's recent one-man show, the critics asked the artist whether this marked a new trend—had the artist always been a Baroque painter. Lapis replied: "I've been B-roke as long as I can remember."

Where Rubens Lived

PETER PAUL RUBENS was not only the painter of 1,200 canvases now scattered throughout the world, but he was an architect with one imposing building to his credit. The building is on the Rubenstraat in Antwerp and was built to Rubens' specifications to serve as his own home. Architecturally, it combines the Italian and Flemish styles—as do Rubens' paintings—and is a cross between an Italian palazzo and a Flemish castle.

The city of Antwerp recently acquired title to the still extant building and it is now being reconstructed to Rubens' original specifications and will be a museum for the painter's canvases. The city had been wrangling for the baroque mansion since 1762. When Rubens died his widow, Helene Fourment, stayed in the house, and then sold it in 1646, when she re-married. The house changed hands four times prior to the first attempt by Antwerp to obtain it. In 1763 it was offered to the city for 20,000 gulden and the council voted the price too high. It was then sold to a private party for 15,300 gulden and underwent its first transformation, a complete renovation that included destruction of Rubens' own architectural statuary, demolition of a wing, and the addition of an attic over the studio. In 1798 the French occupied the house and used it as a prison, and a few years later the beautiful garden was broken up to provide space for flats. In 1880 the city tried once more to get title to the property and was unsuccessful. In 1931 the King of Belgium signed a decree empowering the town to evict the owner on the grounds of general interest. The city did so last year, paying the owner 5 million francs.

The mansion will open next year on the 300th anniversary of the artist's death as a Rubens Museum with a dozen paintings, a complete file of prints and photographs of his work in the Royal Museum, work by his pupils, letters of Helene Fourment and Isabella Brant (the first wife), and other documents of interest.

Healy's Famous "Lincoln"

The famous Healy portrait of President Lincoln, rejected in a government competition 70 years ago, has at last gone to its appointed place in the White House. Characterized by Robert Todd Lincoln as the best likeness of his father in existence, the canvas comes to the nation as the gift of Mrs. Mary Todd Lincoln, who died in March, 1937.

G. P. A. Healy, the artist, executed this portrait after Lincoln's death; he did, however, do a portrait of Lincoln from life, which he included in his canvas *The Peacemakers*, now destroyed. The new White House picture was painted by Healy in Rome, where he was staying when a government competition for a portrait of Lincoln was announced in Washington. Sponsored by the Grant administration, the competition rejected the Healy entry and gave the award to an artist who had previously executed a family group for President Grant.

She Turned to Nature

Following the successful showing of Amadee Ozenfant, the Passadoit Galleries, New York, are presenting Henriette Shore, prominent California artist. Miss Shore, on the advice of John Singer Sargent turned from instructors to nature, and has evolved an art that places its accent on simplified, solid forms. Close-ups of cactus plants, desert trees and flowers are carefully planted, rich in color.

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400 Non-Objectives

THE SOLOMON R. GUGGENHEIM FOUNDATION, known for its lavish support of non-objective painting, has added 400 items to its collection since last May, bringing its total to 800. The Foundation, owner of the world's largest and most important collection of this type of painting, was established by Mr. Guggenheim in 1937, at which time he turned over his large private collection to facilitate the Foundation's activities in encouraging education and appreciation in the non-objective field.

The paintings hang in Mr. Guggenheim's apartment in the Plaza Hotel, New York, and are seen by appointment one day each week. The limited space of the apartment necessitates regulating the number of visitors by means of invitations, which may be obtained on request.

To quote the *New York Times*, "Interest in the collection has been so widespread, according to Baroness Hilla Rebay, curator, that those requesting invitations have come from all parts of this country and many other nations. Invitations to exhibit the collection or parts of it also have been received from 39 museums in this country."

The collection contains works by an international list of artists, among whom are Rudolph Bauer (most numerously represented), Vasily Kandinsky, Albert Gleizes, Fernand Léger, Pablo Picasso, Marc Chagall, Lyonel Feininger and Paul Klee.

The collection falls into two divisions, one preparatory to the other. The first division illustrates the historical developments from expressionism, cubism and abstraction to the second division, paintings of pure non-objectivity. Asked by the *Times* reporter to define the difference between an abstract and a non-objective picture, Baroness Rebay, curator of the collection, said:

"The abstract picture is started by the inspiration of an object whereas the non-objective picture is a pure creation of form, space and color motives with no meaning and no representational handicap to its organic unit of unearthly beauty."

Scrambled Abstractions

It is the scrambling of the real and the symbol, says Dorothy Grafty of the *Philadelphia Record*, that usually erects obstacles in the direct path toward abstract appreciation in the arts.

"Because the eye," writes Miss Grafty, "still dominates the imagination by what it recognizes, the artist tries to bridge the gap between absolute abstraction and realism by introducing half-abstracted forms that at once make the observer say to himself: 'Ah, there's a flower; there's a table; there's a chair.' And while his mind is busy trying to reconstruct reality, the design force of the composition, in which the artist himself was most concerned, is blurred or lost."

We're Sorry!

Morse-Rummel writes from Paris to correct two errors in the story "Sanity in Art Hits Paris" (*ART DIGEST*, 15th Feb.). The inventor of the telegraph was not Robert F. B. Morse but Samuel F. B. Morse, and Mr. Morse-Rummel is not his great grandson but his grandson. Mr. Morse-Rummel, who heads the Paris branch of the Society for Sanity in Art, also writes: "I certainly should not be inclined to describe myself—nor would most of those who know my work—as a painter in the conservative tradition." This last was merely an assumption; the errors of fact, two of those bedeviling "slips that pass in the night."

1st April, 1939



The Blue Blouse: SOUTINE

Some Call It Classic

CHAIM SOUTINE has wished for some time now to paint in a more "classical" vein, according to his New York dealer, Valentine Dudensing, who is holding a Soutine show at the Valentine Galleries until April 8. Of the 23 oils spanning the past 18 years of the artist's career there are six which date from the more recent, 1936-38 vintage. They are not classical.

Soutine may get around to classicism next year, or the year after, but at the moment he is deep in the groove of his well-known, unclassical manner. The main, superficial difference to be observed in the recent works is in subject matter. His girls are younger, of high-school age, in contrast to the hard-bitten, shop-worn ladies from the early 1920's which, under Modigliani's spell, had at least a slight air of classicism. Color, in the recent paintings has increased perceptibly in brilliance, as in the two figures, the *Girl with Ducks* and

The Blue Blouse. The subject of this latter piece done in high blues, looks out from under a few savage brush strokes as though transfixed in anticipation of some secular stigmata. Her quivering fingers clutch a book with the insecure hold of those who know that education was never, after all, their manifest destiny.

Soutine's long card, his ability to assemble infinite tones that stay in constant if generally low key, is carried forward in the 1938 *Reclining Woman*. This painting forms an interesting contrast, in the handling of color, to the early, more violent *Boeuf Ecorché* and *Glaieus*, both packed with Lithuanian reds. Most of the works from this period, particularly the landscapes, rock under the artquake of Paris in the twenties.

Soutine's main advance, however, has been in his more searching psychologic studies: in the variations on the theme of anticipation such as the *Girl with Ducks*, the *Blue Blouse*, and the *English Girl*. Some of these models are afflicted with a drooping right eyelid. It casts a shadow of doubt concerning the benefits of learning about to be received, and the girls seem to be half willing to exchange these benefits for some of the postponed classicism.

60 Million Are Expected

Advance estimates of attendance at the New York World's Fair based upon independent surveys by three organizations indicate that 60 million is, if anything, a conservative figure.

The Ross Federal Research Co., the *New Yorker* and *Fortune Magazine* have all taken samplings from around the country and from their figures it looks as though the trek to Gotham will be made by one third of a nation. The Ross people sampled 3,400 persons in Louisville, Pittsburgh and Lockport, Pa., and found that 37.9 per cent of the people have New York on the summer schedule. From 6,000 personal interviews *Fortune* estimated 24.3 per cent of the nation will pour into Babylon-on-the-Subway. The *New Yorker* finds that more than three quarters of Boston, more than half of St. Paul, and more than a third of Los Angeles will make the journey.

Maybe the railroads will start paying dividends in 1939.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THE FACT is, all of 57th Street is burned up over the Dali performance, so are the art critics, and those called "art lovers." So, too, are most of the artists and all of the dealers.

"Cheap," "foul," "the fellow hasn't a decent thought in his head." And thus leap the anathemas from the art world, but Salvador and his manager, Julien Levy, ride merrily along on the crest of the greatest art publicity campaign of the year. When it cymballed to a close with the crash of Bonwit-Teller's plate-glass, Dali again had the public guessing. Was that stunt planned? If so, the dapper little Spaniard, with a moustache like Mischa Auer's, came dangerously close to being decapitated by the Niagara of descending glass. Only city editors and that cocky little "After Picasso" crowd are happy. The critics write lengthily and learnedly about the illegitimacy of Dali's Catalanian confessions, but they wind up admitting "the man can paint."

Our guess on the intake at this one show is \$15,000, counting the sales of pictures (nearly sold out at present typewriting), and the profits on the 35c catalogue, of which several thousand have already been sold. Dali of course, cares nothing about the art world. His profits are where the money is: department stores that cater to the chi-chi, cafe society of the insecure strata; and Hollywood.

Salvador, Soutine & Salvation

Dali is a bombshell in art; he can't be ignored, for all the petulant, ostrich-like attitudes of those who intensely dislike his art. Aside from his obviously repellent pictures, the fellow is doing a real service and that is why it hurts. He is dramatizing, as it has not been dramatized in years, the fact that the art world is a tight little field in the habit of issuing a lot of self-satisfying little dictums and ukases that ought to be upset.

For example. Across the street, at the Valentine Gallery, is another "advanced" show, that of Soutine. Soutine has carried the whims of art people—the "advanced" art writers—to their logical conclusion. They called for "paint quality" and they insisted that the artist "revel in pigment." Soutine rolls in it, by way of Van Gogh. They laid down the law that representationalism and literary painting has no business in art. Soutine purged the two, and for good measure he distorts to a point just this side of abstractionism. They

cried for "respect for materials," and Soutine fawns in respect. They asked for plastic meaning and Soutine gives them "Lithuanian moodiness."

Not Dali; he negates all this. Pigment to him is mucous and the canvas is membrane. Sometimes he pastes a photograph over the picture in utter disrespect. Representational painting? Dali loves it. With a Harry Watrous technique he paints like a color camera. But the critics don't dare say he can't paint.

There, facing each other across the street are the widest possible extremes of modern art, staked out by the two young men from Paris, one a Lith, the other a Spaniard. They have left no room for revolution in any direction. American artists will simply have to take the middle of the road.

Picasso Before 1910

The French shows, in addition to those mentioned, are rather numerous at the moment. At the Perls Gallery there is an exhibit of smaller paintings and drawings that represent "Picasso Before 1910," running through the various stages of the preceding decade. The "Daumier and Degas" period is followed by the "Lautrec" period, then come the "Blue," and the "Rose" the "Negroid" and "Cubist" periods. The show is not by any means arranged in such a tiring sequence, but it includes work done under those various influences. Walter Chrysler, Jr.'s *Women at the Bar*, blue period, is shown for the first time and mighty blue it is. Some of the smaller drawings and watercolors are trifles but others are extremely poignant.

Safe and Partly Sane Independents

Considering its traditional reputation for "wildness," this year's Independents' is a fairly tame and sane affair, smaller than usual and good. There is a special Pan-American section, not very distinguished, which was invited in line with America's play for friendship toward the south.

For those not already familiar with the Society of Independent Artists' annual exhibition, it is a venerable, no jury, no prize exhibition open to everyone who has the price to join the association. The price was formerly \$5 but this year it has been raised to \$7, which may account for the smaller show.

No education in contemporary art is really complete without a familiarity with the Independents'. It is the one exhibition in which the public is continually on its critical mettle, for, interspersed on the walls of the huge hall in Grand Central Palace, are paintings and sculptures, unlabelled and arranged alphabetically, that represent the best and the worst being produced in America today. There are huge symbolical machines with long narratives and spirits of this and that as protagonists; there are excoriations on art, war, Hitler; there are sweet and vapid nudes, awful landscapes. Then there is a great deal of good work by familiar artists and, finally, there are a number of paintings by unfamiliar artists who deserve to become known. The test is to pick a list from this latter group.

On the basis of their native ease in handling pigment, shown in at least one of their three entries, the following artists fall into this column's list: Alice Zur Cann-Boscovitz, Maria Boveri Cantarella, Charlotte Cushman, Grieg Hovsep Chapian, Frida Lulinsky, Frank Voyska, E. Clotzman, Joseph A. Fobert, Phyllis Levant Eisner, Clare Ferriter, Edgar Ewing, Hans Weingaertner, Edward Withjack, Adelaide Morris, and Paul Hartley.

Among the more familiar artists in this

Child Knitting: FREDERICK C. FRIESEKE
On View at Grand Central





Eclipse Over Old Bakery: HANS WEINGAERTNER. Among the Independents

year's annual are Reginald Marsh, Walter Pach, John Taylor Arms, William Glackens (in memoriam), Eloise Egan, Frederick K. Detwiller, John Sloan, Theresa F. Bernstein, Mary E. Hutchinson, A. S. Baylinson, Herbert Tschudy, Byron Browne, Phillip Evergood, Iskanor, Charles Harsanyi and Irwin D. Hoffmann. The sculpture section is particularly fine this year with outstanding pieces by Sally Ryan, Jose de Creeft, Cornelia Van A. Chapin, Warren Wheelock, Adele Mills, and others.

By all means see the show. It is on view through April 19, and there are extra activities nearly every day for the duration of the show. Admission is only 10 cents; an illustrated catalogue costs 25 cents.

Who Trains Abstract Artists?

The Independents' is a crusading organization, one of America's oldest. The American Abstract Artists, which recently held its annual at the Riverside Museum is one of America's youngest crusading groups and, as a post-mortem on its larger than ever 1939 annual, two observations should be made. One concerns the training of these artists who are upholding with a valiant spirit the principle that abstract, non-objective art has had a life through all of civilization—a separate life of its own in the art stream—and that it deserves a separate life in America.

A study of the catalogue this year revealed the fact that 30 out of the 43 abstract artist exhibitors had studied in one of three different American schools, some in all three. Eleven were at one time pupils of Hans Hofmann; eleven studied at the New York Art Students League. The third school would never be guessed; eight of the artists studied at one time with the National Academy, stronghold of good draftsmanship! The remaining few were for the most part students in Europe or self taught.

The other observation in connection with the abstract artists concerns a question put by Edward Alden Jewell in his *Times* review. Discussing the credo of the organization, put forward ably by George L. K. Morris, Jewell noted that the principles of abstract art are pre-requisites that are imbedded in all good art, anywhere, principles that form "the backbone, the *sine qua non* of all true art." Why then, argued Jewell, elevate these principles into a separate art movement with an "all-or-nothing persuasion?" "There is, it seems to me," wrote the *Times* critic, "too much exclusiveness, too insistent attempt at segregation, in the platform of these abstractionists."

1st April, 1939

"Always Afternoon" With Frieske

Speaking of the National Academy, there is a large one-man show at the Grand Central Art Galleries by Frederick Carl Frieske, National Academician, which is currently upholding the conservative front. Done mostly in the impressionist vein, the fifty paintings spanning two decades of a remarkably successful and impressive career, reminded Royal Cortisoz of the *Herald-Tribune* "of a domain where, as the poet has said, it is always afternoon and never wind blows loudly."

"From the start Frieske has had a cheerful, gracious outlook on life. It is the life of domesticity, in and out of gardens, that has preoccupied him. He portrays young womanhood with very sympathetic feeling, interpreting its grace and sweetness as though there is naught else to engage his observation. The busy modern world has passed him by. His figures never move with any dramatic intent," and the result of his production has been a long series of paintings "calculated to give pleasure." There are plenty of people who will find surcease in Frieske's sun-spattered garden views.

Nordfeldt's Zesty Color

American art's main weakness yesteryear is generally acknowledged to have been fear of color, resulting in dulled harmonies and dark pictures. Under the terrific impact of modern art, from France, Germany and other countries, this reticence before the palette is rapidly disappearing. Cagle, mentioned later, is a younger instance. In a more mature way, B. J. O. Nordfeldt is another example and the new Nordfeldt paintings on view through April 8 at the Lilienfeld Gallery are vigorous, intense landscapes with exceptional color.

Nordfeldt's brush stroke, which has always had something of the quality of bristle in it, has grown bolder if anything, and the new landscapes from the Delaware River Valley are fuller, richer and more ambitious. A resemblance to Vlaminck is in a view of New Hope which is charged with a moody anticipation of weather. The winter landscape, *The Bridge*, appears most completely realized. And the rest of the pictures—there are in all two dozen—exhibit in varying degrees a zesty tang of color that finds its perfect counterpart in Nordfeldt's clipped and quick manner.

Morgan, Not Always Secular

Still another colorist is Patrick Morgan whose show recently concluded at the Frank Rehn Gallery. This young American, formerly a student of Hans Hofmann, has one of the most personal expressions in phantasy to be

[Please turn to page 34]

Alexis Pilgrim: PATRICK MORGAN
Exhibited at Rehn Gallery



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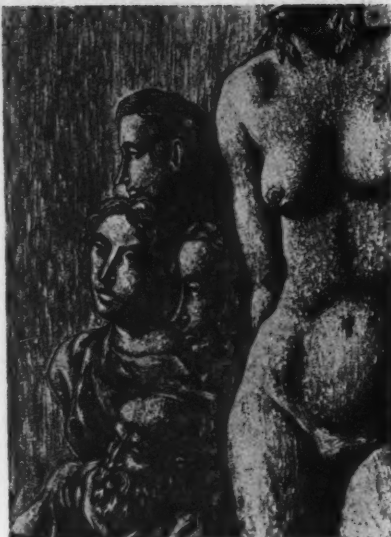
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Five Figures: FEDERICO CASTELLON

Aquarelle Biennial

OPENING after a run of watercolor shows that had come dangerously close to jading the New York public, the Brooklyn Museum's tenth biennial International watercolor exhibit, on view throughout April, has recaptured public esteem for the medium and provided a leading Spring attraction.

The critics approved in unanimity the bulk of the 231 paintings by 161 artists domestic and foreign; they noted with satisfaction that the United States compares well with other nations; and they received with considerable delight the surprise offering of a vigorous group of paintings from Switzerland, a land hitherto unknown in contemporary art in New York. The French group, assembled by Robert Lebel, is strong.

For real vigor, however, the Americans lead the field and in this one event they are in top form. "The vigorousness of the American watercolors in contrast with those done abroad is one of the two most striking aspects of the new show," writes Emily Genauer of the *World-Telegram*. The other "is the new vitality with which the medium itself now appears to be invested."

The quality that seemed most outstanding to Edward Alden Jewell of the *Times* was the wholesale departure from "humdrum factual statements," and the leaning to simplification. "To say that the bulk of this watercolor show is on the abstract side," writes Jewell, "might call for much explaining. Very few papers are abstract in the non-objective vein . . . and yet what I like to consider 'true' (as contrasted with 'pure', or geometrical) abstractions are encountered, while papers that manifestly or by implication approach this mode are numerous indeed." When this abstraction is managed with a very "free" hand, "when the forms are brushed in with swift, summarizingly atmospheric suggestiveness, or stylized in a decoratively calligraphic manner, then, often, we may feel that we are being conducted right to the threshold of abstraction itself."

Selecting some pictures more or less in this broad manner, Jewell pointed to works by Cikovsky, Sepesky, Constant, Grosz, Barse Miller, Schreiber, Sheets, Will Stevens, Henry G. Keller, Bernard Klonis, James Fitzgerald and others. For otherwise outstanding exhibits Jewell mentions works by (especially) Charles Burchfield, Edward Hopper, George Biddle, Reginald Marsh, Stanley Wood, Harry

Hering, Helen Sawyer, Peggy Bacon and "the technical virtuoso Eliot O'Hara, and John Whorf and Andrew Wyeth (both proffering work in the Homer tradition)."

Miss Genauer was pleased at the showing of several "lesser-knowns," among them Lionel Reiss, Ivor Rose, and De Hirsch Margules. Other paintings that she found outstanding were those of Burchfield, Stuart Chase, and Edward Hopper, among the Americans.

One trend, noted previously in a large show of watercolors this season, and now prominent in the Brooklyn display, is the penchant for larger sized paintings. "The fact is," writes McBride, "watercolors seem to be getting bigger and bigger all over the world, and the purists in the use of the medium will simply just have to get used to it. That is the one trait, the temptation to amplify, that is common to all nations."

The Collectors

ISABEL BISHOP is the second of the two artists who have agreed to etch plates for distribution among members of Collectors of American Art at the society's annual drawing in the May distribution. Miss Bishop's finely realized etching of *Schoolgirls*, together with Adolf Dehn's lithograph *Rural Tranquility* (reproduced in THE ART DIGEST, July, 1938), will go to those members who do not receive at the drawing an oil painting, a watercolor or a sculpture. Last year prints by Reginald Marsh and Stow Wengenroth were distributed among the members.

Art lovers who wish to become members of the Collectors must send in the annual dues of \$5 before May 1 to the society's headquarters, 38 West 57th Street, New York City. Anyone may become a member, and each member will receive a print, a painting or a piece of sculpture, purchased with the collective membership dues from living American artists of professional standing.

The Collectors, founded after the old Art-Union to forward a nation-wide movement to stimulate art-ownership in America, feel that: "The natural market for American artists of today is 'We the People,' and when art in the homes becomes a natural thing, not only shall we have a cultural life in our homes, but there will be then a fighting chance for the vital man in the arts to earn a reasonable living." All activities of the organization are pointed toward promoting art ownership. The last tea of the season will be held Sunday, April 2, at which time Miss Bishop will be the guest of honor.

Schoolgirls: ISABEL BISHOP



The Art Digest



John Brown: JOHN STEUART CURRY
Illustrating the Artist's Latest Phase—Drama

Curry of Kansas Is Reviewed by Chicago

JOHN STEUART CURRY, one-third of the former "Midwestern Trinity," is the third artist to be selected by the Lakeside Press Galleries, Chicago, in their series of exhibitions devoted to distinguished living Americans. The Curry show, on view until April 28 and truly comprehensive in scope, follows displays by Thomas Hart Benton and Grant Wood (the other two-thirds). Drawing 133 items from museums, dealers and private collectors, the Lakeside exhibition affords an unusual opportunity to study the full career of the famous Kansan, now artist-in-residence at the University of Wisconsin.

Following the 1917 *Corn Flower*, executed during the artist's student days, the show places early accent on the famous *Baptism in Kansas*, the first canvas to bring Curry national recognition and now owned by the Whitney Museum. Describing this work in the show's catalogue, Thomas Craven writes: "It was conceived in reverence and spiritual understanding, and executed with an honesty of purpose that is all too rare in any art. The characters are real, their actions profoundly moving, and the drama of purification is intensified by the homely setting and by the stifling summer atmosphere pervading the scene." Craven is the "Boswell" of the Midwest American Scene school.

As a boy in Kansas, Curry became aware of the forces of nature and of man's struggle with the elements, realizations that have exerted a powerful influence on his art. His *Kansas Wheat Ranch*, painted in 1930, is heavy with a feeling of the tremendous acreage of the "desert of wheat;" and his *Tornado*, painted the previous year, is a simple, yet powerfully conceived picture of the fear of man before unleashed and turbulent nature. This latter oil was an important step in Curry's career, winning, in 1933, second prize at the Carnegie International.

The next phase of Curry's development was devoted largely to canvases picturing circus life. Clowns, equestriennes, elephants, and studies of *The Flying Codonas* and *The Great Wallendas* illustrate this step in the Lakeside Press exhibition.

By 1934 the artist had painted his notable *Line Storm*, now borrowed from the collection of the dramatist Sidney Howard. It is another presentation of the destructive forces that harass life and property in the Midwestern wheat belt and marks Curry's return to the

scene of his early fame. From the following year is another powerful depiction of natural forces on a rampage—this time *The Mississippi*, rolling along at flood crest as it carries seaward man and all his works in its destructive grasp. This canvas is loaned by the City Art Museum of St. Louis. The Chicago show culminates chronologically in three canvases from 1938: *Belgian Stallions*, *John Brown* and *Portrait of the Artist's Wife*.

Complementing the canvases and bringing to the fore Curry's accomplishments with other media are 19 watercolors, 29 drawings and 17 lithographs.

When a Preacher Paints

The adage that an artist must begin while young was completely ignored by Bishop Alma White, who took up a brush at the age of 70, and now, at 76 is making her debut as a painter on New York's 57th Street. Her exhibition, current until April 15 at the Morton Galleries, comprises mostly landscapes which reflect the rugged beauty of the lakes, streams and precipices of the Rocky Mountains.

Bishop White, who has painted about 300 pictures in the past six years, is a preacher of some note having founded her own church, The Pillar of Fire Church, near Bound Brook, N. J., more than 30 years ago.

Harriet Blackstone Dies

Harriet Blackstone, American portraitist, died March 16 at the Roosevelt Hospital in New York. A descendant of Roger Williams and William Blackstone, the first white settler on the site of Boston in 1632, the artist was born in New Hartford, N. Y. Miss Blackstone studied painting in America under William M. Chase, and also in Paris. Her studio was located in the building of the National Arts Club in New York, and she was widely represented in private collections.

Barse Miller in Vermont

Barse Miller, prominent western painter, is exhibiting ten of his most recent paintings in the Fleming Museum of the University of Vermont, until April 17. From Burlington the exhibits will go to the Ferargil Galleries, New York, for a one-man show. Miller will be the special summer instructor at the University of Vermont.

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*The Madonna of the Pinks: RAPHAEL (Umbrian: 1483-1520)
Feature of the Félix Lachovski Sale*

A Raphael Madonna Comes to Auction Block

IMPORTANT news comes from the American Art Association-Anderson Galleries in the form of an announcement of a sale, to be held April 20, at which Raphael's *Madonna of the Pinks* will be offered. This panel, reproduced above, comes from the collection of M. Félix Lachovski of Paris and was illustrated and described by Adolfo Venturi in his monumental work *Raffaello* as follows: "The original *Madonna del Garafano* is without doubt that in the possession of M. Félix Lachovski of Paris. It served as the model for numerous copies in the 16th and 17th centuries. This Madonna recalls the Maddalena Doni in type and modeling of the face, in its calm expression, and in the limpid color of its diffused light, characteristic of Raphael's Florentine period."

On exhibition from April 15, the Raphael, painted about 1506, is accompanied by a group of unusually noteworthy old masters, including Hans Memling's *The Descent from the Cross*, a work formerly in the Podvaksdzay in Leningrad, and which is described in Dr. Max J. Friedländer's *Die Altniederländische Malerei*. Third in importance is the excellently preserved *S. Joseph and the Holy Family* by Gianpetrino, one of the most talented of da Vinci's disciples. This panel, 20 1/4" x 25", was exhibited in 1898 in the Milanese Exhibition at the Burlington Fine Arts Club, and is described by Berenson in his *North Italian Painters*.

From Spain of the 17th century have come two Murillos, the *Head of Christ* which has been exhibited at the Brooklyn Museum, and the *Ecce Homo*, which for several years hung

in the Spanish Room of the Metropolitan Museum. A reproduction of the latter appears in Dr. August L. Mayer's new edition of his book on Murillo.

In addition to the Memling, Northern schools are represented in the offerings of this sale by two Clouets, a portrait by Frans Pourbus (from the collection of Count Gondomar, a direct descendant of the subject), a work by van Dyck, another by Jordaens and Romney's portrait of the poet William Cowper, from the collection of Mrs. Kermit Roosevelt. The Dutchmen of the 17th century have contributed many items. Represented are De Hoogh, Gerard Dou, Ruysdael, Caspar Netscher, Bol, Flinck, and a name newly risen above the horizon in art, Van Hooren.

Among the primitives is an interesting *Crucifixion* by The Bonnat Master (circa 1490), a painter of the Aragonese school. It comes from the collection of Mme. Napoleon Magne, Paris, and has been shown in the St. Louis Museum.

Another group of canvases will go before American Art Association-Anderson bidders on the 12th, including oils by Turner (*Fishing Boats Discharging*; mentioned in Sir Walter Armstrong's *Turner*), Martin, Inness, Meissonier, Chase, Thaulow, Blakelock, and Gerard Ter Borch the Younger.

Important Frenchmen in this sale include Millet, who is represented by two chalk drawings, (one, *Shepherd and Sheep*, was exhibited in the Boston Museum in 1908), Watteau, Robert and Moreau. Besides such men as Zorn and Modigliani, other offerings are by Utrillo, Dufy, Goerg, Soutine and Chirico.

Auction Calendar

April 4 & 5, Tuesday & Wednesday evenings, Parke-Bernet Galleries; property of late Alfred S. Austrian, and others: 1st editions of English authors; autograph letters and manuscripts; Americana and standard sets. Now on exhibition.

April 5, Wednesday afternoon, American Art Association-Anderson Galleries; from private collector: Chinese & Japanese bronzes, pottery, porcelains, snuff bottles, wood carvings & small rugs; glass, porcelain, silver & furniture. Now on exhibition.

April 8, Saturday afternoon, Parke-Bernet Galleries; property of Henry Schniewind, late Mortimer Schiff, and others: Renaissance furniture & wrought iron; Gothic & Renaissance textiles; Isapan & Polonaise rugs; objects of art. Now on exhibition.

April 10 & 11, Monday & Tuesday afternoons, American Art Association-Anderson Galleries; from collections of late A. Augustus Healy, and others: 1st editions; inscribed copies; books on special subjects. On exhibition from April 4.

April 11 & 12, Tuesday & Wednesday evenings, Parke-Bernet Galleries; from collections of John H. Mulliken, and others: 1st folio of Audubon's *Birds of America*; 1st editions; standard sets; sporting paintings; Currier & Ives prints. On exhibition from April 8.

April 12, Wednesday evening, American Art Association-Anderson Galleries; oil paintings, drawings; French and American bronzes. On exhibition from April 5.

April 13, Thursday evening, Parke-Bernet Galleries; from the Lewisohn and other collections; etchings and engravings. On exhibition from April 8.

April 14 & 15, Friday & Saturday afternoons, American Art Association-Anderson Galleries; from collections of P. G. Platt and others: early American pewter, Pennsylvania and New England furniture; blue Staffordshire, hooked rugs, English furniture & decorations. On exhibition from April 8.

April 15, Saturday afternoon, Parke-Bernet Galleries; property of Mrs. James L. Van Alen; Louis XV & Louis XVI furniture; 19th century paintings; Chinese porcelains; Flemish & Aubusson tapestries and Oriental rugs. On exhibition from April 8.

April 20, Thursday evening, American Art Association-Anderson Galleries; from collections of M. Jean Manceau, M. Félix Lachovski, Mrs. Kermit Roosevelt and others: important paintings including Raphael's *Madonna of the Pinks*, Memling's *Descent from the Cross* and works by Clouet, Murillo, Ruysdael, Romney, Van der Weyden. On exhibition from April 15.

An Incurable Collector

England's wizard Oriental collector, George Eumorfopoulos, the bulk of whose great Oriental works passed to the British Museum about five years ago, has proved himself incurably the collector. A recent exhibit at his house in London revealed that the Greek merchant has resumed collecting in the Oriental field and has taken an excursion into modern European paintings and sculpture, acquiring works by Picasso, Matisse, Dufy, Rouault, Gauguin, Modigliani, Braque, Mestrovic, Dobson and Epstein among others. The exhibit was for the benefit of Chinese students rendered destitute by the war in China.

Said the London *Times*: "From the first Mr. Eumorfopoulos did not ignore modern art but inserted among his Oriental treasures a few choice examples, of sculpture particularly, which would bear comparison with them, and recently their number has been greatly increased. Certain preferences, which might almost be deduced from his taste in ancient art, are evident, and, though they are exceedingly catholic in range, the majority of the modern paintings and sculptures might be described as Post-Impressionist rather than Impressionist. That is to say, they incline to the 'solid and durable,' to quote Cézanne, rather than to the atmospheric."

Memorial to Tucker

The Whitney Museum's program for 1940 includes a large memorial exhibition of the work of the late Allen Tucker, to be held in the newly expanded galleries during January.

The Art Digest



Venetian Fiesta: FELIX ZIEM
Included in the Van Alen Sale

Paintings, Furniture, Silver at Parke-Bernet

BEGINNING with a sale on April 1 of English and American furniture, paintings and silver, the Parke-Bernet Galleries inaugurate a series of six dispersals for the first fortnight of April.

On the evenings of April 4 and 5, literary property from several owners will be offered. Featured will be first editions of English and American authors, Americana and standard sets, and a large collection of musical autographs and manuscripts.

Important Ispahan and Polonaise carpets and Gothic and Renaissance furniture comes to the Parke-Bernet rostrum on the afternoon of April 8. These items, many of unusual value, have been drawn from the collections formed by C. J. Seibert, Mrs. Henry Goldman, Henry Schniewind and the late Mortimer L. Schiff.

Among the offerings is a pair of coral and silver-mounted flintlock pistols, which were presented by the King of Serbia to Czar Nicholas II of Russia. The ancient Persian court rugs include a gold and silver woven Polonaise rug which passed from the Yerkes collection into the Schiff and is considered among the most exquisite examples of this weave. These rugs were chosen by the great Shah 'Abbas in the early 17th century as gifts to the royal houses of Poland and other countries.

The sale includes seven paintings, among which the *Childhood of St. Genevieve* by Puvis

de Chavannes is of particular importance, being the original for one of the 12 panels painted by the artist for the Panthéon in Paris. There are also early velvet hangings, a Brussels Renaissance tapestry and a Tournay Gothic tapestry panel.

On April 11 and 12 another group of literary items will be offered, including a first folio edition of Audubon's *Birds of America*, a selection of Currier & Ives prints, original drawings and sporting paintings by J. M. Hill, Howard Hill and George Armfield.

April 13 is the date of a sale of etchings and engravings from the Lewisohn and other collections. The fortnight closes with a sale on the afternoon of the 15th of art properties owned by Mrs. James L. Van Alen. Varying from Louis XV and Louis XVI furniture to Chinese porcelains, Flemish and Aubusson tapestries, and Oriental rugs, the Van Alen offerings include a selection of 19th century genre paintings. Of particular interest is the *Venetian Festival* by Felix Ziem.

Vendome's Third Birthday

A group show by member-artists marks the third anniversary of the Vendome Gallery, a non-profit organization which sponsors exhibitions in New York. The current show, comprising paintings and sculpture, offers works by E. Hellman, J. Agnello, P. Invernizzi, S. Buchwald, A. Champanier and M. Savacool.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if announced), and the price. AAAA means American Art Association-Anderson Galleries; P-B stands for Parke-Bernet.

Paintings

Corot: <i>Richmond on the Thames</i> (AAAA, Healy, et al) H. E. Stone	\$1,800
Corot: <i>Landscape with Pond</i> (AAAA, Healy, et al)	400
Inness: <i>Sunset Near St. Peter's, Rome</i> (AAAA, Healy, et al)	300
Inness: <i>Autumn Landscape at Sunset</i> (AAAA, Healy, et al)	425
Jongkind: <i>Scene at Delft, Holland</i> (AAAA, Healy, et al)	550
Thalow, Fritz: <i>A Brittany Farm</i> (AAAA, Healy, et al) K. S. Wagner	425
Jacque, Charles: <i>Sheep in Landscape</i> (AAAA, Healy, et al)	400
Boudin, Eugene: <i>Beach Scene</i> (AAAA, Healy, et al) M. S. Nichols	1,150
Van Dyck (ateller of): <i>Virgin and Child with St. Catherine</i> (AAAA, Healy, et al)	750
Van Goyen: <i>Dutch Landscape</i> (AAAA, Healy, et al) J. H. Ruxton	775
Van Gogh: <i>Wooded Landscape in Holland</i> (P-B, Lowenstein, et al)	1,600
Knight, Daniel R.: <i>In the Orchard</i> (P-B, Lowenstein, et al)	675

Modigliani, Amadeo: *Portrait of a Young Girl* (P-B, Lowenstein, et al) French Art Galleries, Inc. 525 |

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Louis XVI: tulipwood semicircular commode (P-B, de Salins) Julian T. Abeles	490
Louis XV: amaranth and tulipwood commode (P-B, de Salins)	350
K'ang-hsi: cabinet size sellipot (AAAA, Healy, et al) Yamanaka & Co.	340
English: Georgian, 18th century mahogany bookcases (AAAA, Fichtner, et al) W. L. Wrenn	520
Persian: rug, silk (AAAA, Fichtner, et al) Darsa Co.	475
Rhode Island: 18th cent. carved mahogany bonnet-top secretary (AAAA, Fichtner, et al)	1,000
Saratoga: "mountain" glass bowl (P-B, MacLay)	400
Sevres: pair 19th cent. porcelain vases (P-B, Gerli)	300

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Picnic: STOW WENGENROTH. Awarded Collins Lithography Prize. The Emphasis Is on the Figures, Not the Setting

Wengenroth Wins High Lithography Award

AMERICAN LITHOGRAPHY, as presented in the 11th National Annual at the Philadelphia Print Club, drew praise from local critics, not only for the level of the entire show, but also for the selections made by the jury of award. This group of appraisers named Stow Wengenroth's *Picnic* winner of the Mary S. Collins Prize and chose John S. de Martelly's *Give Us This Day* and Benton Spruance's *Figure With Still Life* as the honorable mention exhibits.

Wengenroth's prizewinner depicts a group of girls seated at the edge of a wooden area. Bathed in bright sunlight, they are elements in a contrasting design made up of the foreground rocks and dense masses of foliage toward the back. It marks something of a departure for Wengenroth, since the emphasis is on the figures, not the setting. De Martelly's print has taken a number of awards, and features the same composition as his oil *Give Us This Day*, which was included in his last New York exhibition. Spruance's work was described by C. H. Bonte of the Philadelphia *Inquirer* as being "made up of a characteristic pair of growing plants, a few flowers and an overturned marble bust."

An important section in this year's annual is the color lithograph division. "Fairly leaping at the beholder," wrote the critic of the *Inquirer*, "are Victor de Pauw's *French Clown* in the stained glass manner of Rouault and Eugene Morley's *Structure*, which is a pure abstraction." Other artists whose color work was noted by this critic were Dayton Brandfield, Leonard Pytlak, Russell T. Limbach, Ann Nooney and Sarah Nusbaum.

Mexico figures in the compositions of Nora Benjamin, while humor is the theme of Alfred Bendinger. About Bendinger's *Doing the Flat-Foot Floogie*, Mr. Bonte wrote: "Even jitterbugs, but very nice ones, find their way occasionally to the Print Club."

The Print Club's jury comprised Mrs. William B. Linn, Mrs. Raymond D. B. Wright,

Herbert Pullinger, Robert Riggs and Staunton B. Peck.

Also held at Philadelphia's Print Club was the 13th annual exhibition of block prints. Mallette Dean, a San Francisco artist, was awarded the Mildred Boericke Prize for his *Richardson's Bay*, a linoleum block print which was reproduced in the September, 1938, issue of *THE ART DIGEST* when it was awarded an Artists Prize at the San Francisco Museum's annual graphic show. Another Pacific Coast artist, Paul Landacre, won honorable mention with his vital wood engraving, *Growing Corn*. Landacre was the Boericke prize winner in both 1933 and 1936. The other honorable mention went to an Eastern artist, Asa Cheffitz, for his wood engraving of an *Abandoned Farmhouse*. Like Landacre, Cheffitz is a previous Boericke prize winner, having taken that award in 1935.

In reviewing the exhibition, Dorothy Grafty of the Philadelphia *Record* commended the jury—Mrs. John C. Atwood, Jr., Miss Elizabeth Mongan, Wharton Escherick and Henry P. McIlhenny—for their determined pruning of the 81 entries down to 39 exhibits. "While *Richardson's Bay* is the most imposing composition in the show," wrote Miss Grafty, "*Growing Corn* is the most sensitive. With great economy of means, Paul Landacre has brought to this mere section of a corn stalk conviction of vitality."

The Dead & the Living

"The museums of small European cities are in no sense the living centers they are in America, and usually are kept up in such a way as to attract American tourists rather than the townfolk—who are mightily indifferent to them. One has only to live in Europe half the year, as I have done since my London debut, to realize how extensively Americans travel, and to what extent this travel supports Europe and its arts."—*Angna Enters in the magazine TAC.*

Seurat by Seurat

AMONG the great innovators and pioneers of Cézanne's generation was Georges Seurat, who, in the brief 32-year span of his life carried impressionism to its scientific climax and also revived an interest in classic poise, compositional structure and a sense of space. Since he worked slowly and death came rapidly, of necessity limiting the artist's production, there is added news value to the recent purchase by New York University's Gallery of Living Art of a Seurat drawing, one of the few still available to avid collectors. Titled *The Artist in His Studio* (a self portrait), the drawing supplements the Cézanne watercolors already in the museum, and with them demonstrates the 19th century origins of modern art.

In announcing the acquisition, Albert E. Gallatin, the museum's director, explained that "what Cézanne accomplished towards a new realization of color and form, Seurat paralleled with his emphasis on shape and tonality. It is work such as this, wherein a strong aesthetic emotion has been projected through the simplest means, that cleared the way for future traditions in 20th century painting, down to Miro, Arp, and the recent American abstractionists."

After Seurat, who evolved with trillions of blending dots his scientific expressions, came the post-impressionists, Les Fauves, and the furious paint-splashers of today.

New York University's new exhibit was formerly in the Baron von Der Heydt, the Theo van Rysselbergh, the Charles Vignier, and the Jacques Seligmann & Company collections.

Chicago Sees Homer Woodcuts

The Findlay Galleries in Chicago are currently sponsoring a joint exhibition of Winslow Homer's woodcuts of the 1860's and oils by Dudley H. Murphy, New England artist widely known for his still lifes. The Homer works include a wide selection of genre subjects, with such well known works as *Snap-the-Whip*, the *Noon Recess*, and *Chestnutting* among them. From Homer's Civil War pictures there are 40 that he executed while a special correspondent for *Harper's*. In this group are *A Cavalry Charge*, *A Sharp-Shooter on Picket Duty*, and *A Shell in the Rebel Trenches*—titles that have a strangely contemporary ring. Continuing until May 1, this is the largest show of Homer's woodcuts to be seen in Chicago.

Dudley H. Murphy, trained in the Boston Museum School and under Laurens in Paris, is a veteran world fair exhibitor, having taken a bronze medal at the St. Louis World's Fair and a silver medal at the Panama-Pacific Exposition in 1915.

Gavarni Show Extended

The New York Public Library's comprehensive exhibition of the lithographs by Gavarni (reported in the Feb. 1 issue of *THE ART DIGEST*) has, because of the interest it has elicited in this artist's work, been extended to April 15.

They Once Burned Witches

Bookburnings and art censorship in Fascist countries are evidence that the free creation of beauty itself becomes a crime in societies based on the "dehumanization and cowed submission of their people," said Prof. Louise Rosenblatt of Brooklyn College at a Cooper Union forum.

THE PRINT MAKERS: OLD AND NEW



✓ Lucas Vosterman: ANTHONY VAN DYCK

Prints by Van Dyck

PORTRAITURE reached a zenith in the 17th century, the highest peak appearing in the Lowlands in the work of Rembrandt and Van Dyck. While the former left to posterity a great number of portraits in both oil and copper plate, the latter's work with the etcher's needle was restricted to 18 plates, impressions of which were on exhibition at the M. A. McDonald Gallery, New York. Comprising exceedingly rare first, and early, impressions, the show was a significant event in the print field.

Although Van Dyck's paintings brought him fame and fortune during his lifetime, his etchings had to wait centuries for appreciation; perhaps because they were rendered in a sketchy manner that differed widely from the finished, formal and accurate portrayal that the artist's patrons demanded. Van Dyck's limited work with the needle initiated a new trend in the medium—one that laid stress on quick impressions caught by concentrating only on a few salient characteristics of the sitter.

The McDonald exhibits illustrate this feature of Van Dyck's technique, and also reveal his method of building up structure with open lines and dots.

His characterizations, which depict, among others, his fellow artists Pieter Brueghel, Frans Snyders and Titian, are direct and effortless, but they lack the depth and penetration of those of Rembrandt. The 18 prints are part of a series in which Van Dyck had intended to portray 100 prominent people of his time. Known as *Iconography*, this series was completed from Van Dyck's drawings by engravers, who unlike the master, rendered their impressions with great detail and elaborate costumes and backgrounds, reflecting 17th century taste in portraiture.

Venus Wins Again

"Judging from the line at the Palace of Fine Arts box-office and the crowds inside, Botticelli is giving the 30-foot monster and the headless woman a helluva battle."—*Herb Caen in the San Francisco Chronicle.*

1st April, 1939

He Etched the World

THE CAREER of Cadwallader Washburn passes in review in an exhibition of the veteran's etchings and drypoints current at the New York Public Library. An active artist and an indefatigable traveller, Washburn has recorded aspects of almost every country on the globe. The prints, which are a gift to the Library, begin with a set executed in Venice in 1903 and trace the artist's aesthetic evolution and his travels during the last three decades.

The earliest exhibits are characterized by definite statements of a purely linear quality, but almost immediately a change toward expression with tone—seeing with the eye of the painter as well as of the draughtsman—becomes evident. Landscape was treated with an increasing summariness, and the artist's interest in human types expanded and intensified. Washburn's sensitive *Buddhist Priest* illustrates the latter, while his views of Japanese buildings demonstrate the former. As Frank Weitenkampf, curator of the library's print collection, points out, Washburn "became increasingly preoccupied with structure as affected by outer conditions, with buildings as they appear, changed by, or seen through, local conditions of light and atmosphere."

At a further stage in the artist's development, his technique began to vary with subject matter. Maine woodland scenes are rendered concisely with a minimum of detail; in other subjects long, slashing strokes define form; sometimes broad drypoint lines give the feeling of wash drawings. In other prints the artist's needle seems to play about in search for the everchanging form of deep water.

Washburn's quest for appropriate, effective techniques and treatments keeps pace all through the Library exhibition with his tireless search for interesting subject matter as he travels the Seven Seas—North Atlantic, South Atlantic, North Pacific, South Pacific, Arctic, Antarctic and Indian Oceans. Washburn knows all seven.

Graphics at Vendome

Peter Ompir, well known watercolorist newly affiliated with the Vendome Art Galleries, New York, has assembled an interesting "Graphics Exhibition" for April at these galleries. Prominent in the exhibit are examples by Hilda Katz, widely known to New York gallery goers; Neville Davison, able craftsman from Pittsburgh; Charles Rogers, a New York World's Fair representative from Kansas; Harry Purinton, a prize-winner in Kansas but new in New York; Joseph Keller and Stephen Story. Pronounced "the bright young star of the occasion" by Ompir, is Gerhard Reichel, a German exile now living in Paris.

The Cézanne Stamp

France honors her artists. Recent letters from that country have been posted with a centenary stamp in tribute to Paul Cézanne, denomination two francs, twenty-five centimes. A portrait of the painter is engraved over a background showing the familiar Mt. Sainte Victoire and its valley and bridge. Below the dates, 1839-1906, is a palette and brushes with the signature of Paul Cézanne. Except for the subject the stamp is artistically undistinguished and on an even par with United States philately.

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On the Distaff Side

FIFTY YEARS ago a half dozen women artists of New York gathered together in a Washington Square studio to discuss a matter seriously affecting their professional status: the current discrimination against women artists in the National Academy annuals and in the city's art galleries.

Out of that meeting came the National Association of Women Painters and Sculptors, strongest organization of its kind today, boasting 900 members in 44 states and several foreign countries, and proprietor of one of New York's most active art galleries, the Argent Galleries.

As its jubilee celebration of the founding, the association postponed its winter annual this season until August and September to coincide with the New York World's Fair, and one of the largest shows of its history will be held in the spacious American Fine Arts Gallery on 57th Street. The exhibition, open to all members, will be selected by a jury of 15, plus five more to judge the sculpture entries, and it is expected that nearly \$1,000 in prizes will be available to the exhibitors.

New officers recently elected and taking office April 12 are: Bianca Todd, president; Mrs. Jessie A. Stagg, vice president (and retiring president); Mabel Conkling, 2nd vice president; Cornelia Van A. Chapin, secretary; Elizabeth Cady Stanton, treasurer. Membership in the association is determined by a jury, and dues are \$30 for the first year and \$10 per year thereafter.

The association owns the Argent Galleries, which it acquired after a series of real estate ventures which would put to shame the finance committee of most men artists' organizations and which left the group one of the most solvent of its kind. Besides holding exhibitions for its members the group rents space in the galleries for other group and one-man shows. For information concerning the association, inquiries should be addressed to the Executive Secretary, Miss Josephine Droege, The Argent Galleries, 42 West 57th St., New York.

Wherein Three Women Meet

Three one-man shows running concurrently through April 8 at the Argent Galleries, New York, are those of Ruth Gaylor, Ethel Paxson, and Marguerite C. Munn. Miss Gaylor, who is one of those rare artists, according to Heinz Warneke writing in the catalogue, "who has been content to 'consume her own smoke,'" shows a keen interest in men working, particularly fishermen. Net menders, squatting busily beside their shacks, appear in many of her oils and watercolors.

Ethel Paxson, who conducts a class in Kew Gardens, Long Island, has exhibited her work along with that of a selected group of her students. Dominating is one of Miss Paxson's well known portraits of a Japanese girl dressed in native costume, a subject that has

appeared in a number of Miss Paxson's paintings.

Marguerite C. Munn, a pupil of Henry Snell, Howard Giles and Eliot O'Hara, is showing oils, watercolors and prints that comprise the record of a widely traveled artist, the scenes extending from Cape Cod to Spain.

The Capital's Own

Since 1935 there has been a growing consciousness of the existence of local talent in Washington, D. C., largely through the efforts of Edward Bruce and Olin Dows. With the closing of the Phillips Gallery Studio House which formerly exhibited these artists' work, the newly established Whyte Gallery has taken over the group and all of the members are included in a current exhibit on view until April 5.

Among those exhibiting are Herman Maril, Nicolai Cikovsky, C. Law Watkins, Bernice Cross, Edward Bruce, Robert F. Gates, Elizabeth Poe, Paul Arlt, Alice S. Acheson, Prentiss Taylor, Julia Eckel, Mary Elizabeth Partridge, Marjorie Phillips, Edward Rosenfeld, Olin Dows, Preston Fraser, John Gernand and Marietje Barrett.

Debut by Cresson Winner

Dorothy Van Loan, winner of two Cresson scholarships at the Pennsylvania Academy, is making her New York debut at the Marie Sterner Gallery, on view until April 8.

Outstanding in the group, for its organization, is the disciplined, semi-abstract study of a group of nuns, called, evocatively, *In the Rhythm of Sanctity*. Miss Van Loan's preference for close harmonies of color is displayed in the *Model's Lunch*, most conservative of the paintings, and in an ambitious picture of circus bareback riders, distinguished by some fine passages of both color and draftsmanship.

Arthur's Trenchant Observations

Recent paintings by Revington Arthur, one of the leading lights in the Silvermine, Conn., art colony, are on view through April 9 at the Montross Gallery. Arthur, one of the more vigorous young Americans, alternates his studio paintings of nudes, portraits and flowers with trenchant observations made en route while traveling about the countryside. In the 34 paintings exhibited he runs the gamut of subject matter.

The Cat-Like Touch

The pen of Olive Leonhardt, to freely paraphrase Lyle Saxon's verse concerning the current exhibitor at the Morgan Galleries, New York, has a cruel and cat-like touch. It drips with gall and venom, lewdness, lechery and such. The result is simply awful, (says Saxon) —and I like it very much. Miss Leonhardt, whose oils are on view until April 15, exhibits portraits and satirical studies from her native New Orleans and from Mexico.

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Guggenheim Fellows

THE 15TH ANNUAL competition sponsored by the John Simon Guggenheim Memorial Foundation was climaxed last week by the naming of 69 fellowship awards to Americans who, in the eyes of the Foundation, give promises of adding to the "scholarly and artistic power" of this country. Among the winners are six artists and two art historians.

Carrying a stipend of \$2,500 a year, the Fellowships give the recipients opportunity to do advanced work in their respective fields, either here or abroad.

The artists chosen by the jury on art—composed of Gifford Beal, Boardman Robinson and Eugene Speicher—are: David Fredenthal, former WPA painter from Franklin, Michigan; Eugene Trentham, Denver painter; John McCrady of New Orleans, whose *Swing Low, Sweet Chariot* was lately purchased by the City Art Museum of St. Louis; Harry Wickey, etcher and sculptor of Cornwall-on-Hudson, New York; Janet de Coud, sculptor of Gibsonia, Pa., and Adolf Dehn, painter and printmaker of New York.

Art history researchers named to Fellowships are Dr. Meyer Schapiro, member of the faculty of Columbia University, who will prepare a corpus of the paintings, drawings and ornament in manuscripts of Southern France from the 10th to the end of the 12th century; and Marvin Chauncey Ross of the Walter Art Gallery, Baltimore, who will prepare a corpus of Byzantine enamels.

Among the newly appointed Fellows who will write books while on a Guggenheim grant is Carl Zigrosser, director of the Weyhe Gallery in New York. Known as the author of *Fine Prints Old and New* and *Six Centuries of Fine Prints*, Zigrosser will prepare a book on contemporary American graphic art.

Carnegie Aids Nebraska

Carnegie Corporation has made a grant to the art department of the University of Nebraska, which will enable it to circulate its art collections through more communities than has been previously possible. Heretofore two types of travelling exhibitions were sent out under the direction of the University's art

department head, Dwight Kirsch, and Nellie M. S. Vance. One type reached the state's larger towns, and the other, designated as "the Little Rural Gallery," brought original works of art and reproductions to isolated communities.

Now, with the help of the Carnegie fund, the Nebraska organization will enlarge the scope of its service by circulating an increased number of shows. The benefited communities, most of which have no contact with art except that furnished by these travelling exhibitions, have responded with unusually large attendances.

Princeton's Five-Year Plan

A \$75,000 Carnegie Corporation grant will be utilized at Princeton University for a five-year experimental program in creative work in the plastic arts, literature, and music. The plan provides for the presence, each year, of a distinguished leader on the campus to furnish personal and informal instruction.

The University's president, Dr. Harold W. Dodds, as quoted in the *New York Times*, explained that "we do not intend to train professional painters, composers, poets or novelists, but we do propose to give added momentum to work in the humanities, to increase understanding and appreciation of the technique of the arts through direct participation." The creative work will be woven into the regular curriculum, and will not bring about any basic changes in the University's regular courses.

They Look and Learn

Fine arts instruction at Williams College (Williamstown, Mass.) is supplemented by the study of original works of art which are periodically loaned by the great national museums to the college's own Lawrence Art Museum. Typical of these extra-curriculum advantages is the current showing of characteristic examples of impressionism by Corot, Boudin, Monet and Sickert, loaned by the Boston Museum. Works by these accepted leaders illustrate for Williams students four individual interpretations of the revolutionary principle and technique of painting that had its genesis in the late 19th century.

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He Made Up His Mind

HAS THE CARNEGIE INTERNATIONAL, on the basis of its prize awards in recent years, become "too much like a sideshow?" Norwood MacGilvary, artist and member of the faculty of Carnegie Tech's department of printing and design, advanced this opinion as he described the visit to last Fall's show of a group consisting of a lawyer, a steel man, two writers and an amateur musician. In *The Charette*, publication of the Pittsburgh Architectural Club, MacGilvary writes:

"During our rounds of the galleries the members of the party pelted me with curious and indignant questions because they considered me by virtue of my training and practice to be the expert of the party . . . Why does the painter have to libel nature in his portrayal of it? Why does he put such silly or frightful people into his pictures? Why do those people have to be mouse-faced, fat-faced, sheep-faced or simply idiot-faced?"

"As we were leaving the gallery the lawyer said: 'I hadn't made up my mind before whether I like painting. Now I have. If this exhibition represents the art of painting, I know I don't like painting.'"

MacGilvary in defense of the International pointed out, as quoted by the *Oakland Tribune*, that many of the prizes are awarded by juries because of "technical reasons," and this leads the public into thinking that paintings belong to the sphere of specialized knowledge rather than, like love or religion, to human nature as such.

Chicago International

[Continued from page 13]

works of Segonzac, Derain, Rouault, Vlaminck, Dufy, Leger, Utrillo and Vuillard. Among the Germans represented (mostly as refugees) are Hofer, Ernst, Kolbe, Nolde, Kollwitz, Pechstein, Schmidt-Rottluff, and the late Ernst Barlach. The Russian section is defined by works of Berman, Chagall, Kandinsky, and Terechkovitch (with Paris and New York addresses); and the Spanish section, by works of Miro (Paris), Cavedes (Havana), Picasso (Paris). Representing Switzerland (not Germany) is Paul Klee.

In the American section the following artists had three or more papers invited: Antimo Beneduce, Rainey Bennett, Lee Blair, Frederico Castellon, Nicolai Cikovsky, Howard Cook, Russell Cowles, Adolf Dehn, Lyonel Feininger, David Fredenthal, Paul L. Gill, Hardie Gramatky, Emerton Heitland, Joseph Jicha, Bernard Karfiol, Henry Keller, John Marin, Barse Miller, B. J. O. Nordfeldt, Ben Norris, Millard Sheets and Andrew Wyeth.

The Mid-West's triumvirate—Wood, Curry, and Benton—is represented, along with Phil Dike, Tom Craig, Dan Lutz, and Elmer Plummer from California, Charles Burchfield from Buffalo, Zoltan Sepeshy and John Carroll from Detroit, Clarence Carter from Pittsburgh, Cameron Booth from St. Paul, Paul Lewis Clemens from Milwaukee, and a large group of New Yorkers including Peggy Bacon, Robert Brackman, Alexander Brook, Yasuo Kuniyoshi, Reginald Marsh, Ogden Pleissner, Doris Rosenthal and Andrew Winter.

The exhibition was juried by Grant Wood, Joseph Jicha and Hubert Ropp.

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CATALOG ON REQUEST

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FOR PARTICULARS WRITE TO
CLAYTON HENRI STAPLES
DIRECTOR OF FINE AND APPLIED ARTS
UNIVERSITY OF WICHITA . . . WICHITA, KANSAS

1st April, 1939

Modern Art Confesses

[Continued from page 9]

Head of an Athlete (ART DIGEST, 1st Nov., 1938) he acknowledges the value of Roman mosaics.

The 19th century Parisian artists' entrancement with the cheap Japanese prints that flooded Paris shops constituted one of the main influences in modern art. Whistler, of course, is represented with a view of Battersea hung beside a Hiroshige bridge landscape. Pissarro's view of a Paris boulevard is compared with another Hiroshige print in which the Oriental artist stole the thunder of the West—perspective—and made something decorative out of it. Even the highly individual Van Gogh loved these prints and the actor-portraits by Sharaku are placed beside that famous bright yellow silhouette, *L'Arlesienne*, while Hokusai flower prints match Van Gogh's flower pictures.

Matisse dug deep into the art of Persian miniatures for his decorative command in *The Moorish Screen*, and in the famous *La Danse*, which he has done in innumerable variations, there is a hint of the painting on a red-figured Greek vase.

From the mechanical world there are the forms, precise and geometric, by Charles Sheeler, especially in the painting *Upper Deck*. The discoveries of fast camera work, particularly Muybridge's action, shots, changed the painting of horses radically. No longer do they run as in a Currier and Ives print, with all four feet off the ground, as if sailing like a sea-gull through the air. The camera, too, gave new pictorial hints to artists in its distortions, of which the famous *Bull Fight* by Tchelitchev is an interesting example. And Fernand Leger's abstractions are shown to be inspired by the forms of modern machinery.

The Boston show illustrates all these and many more, accompanied by a well illustrated and instructive catalogue. The show lacks examples by El Greco, Goya and Delacroix, each of whom has been called at one time the "Father of Modern Painting." However, no attempt has been made to present a comprehensive demonstration of the phenomenon of continuity, but merely to hint at its wide existence.

In reference to American art, Mr. Plaut writes that traditionalism has not been an emphatic force in recent American painting and observes that "the preponderance of influence has continued to come from Paris, making its re-appearance in diluted superficially assimilated form." Glackens was indebted to Renoir, Bellows to Goya, Benton "has professed homage" to El Greco and Prendergast's tapestry-like quality "is neo-Impressionist."

"But American painting," concludes Plaut, "is still most satisfactorily represented by such men as Burchfield, whose paintings retain the simple vigor of Winslow Homer and Thomas Eakins."

In Memory of the Flemings

"The Christian religion will not make a great artist out of small talent, but it will guide to a fair haven many a painter who is now becalmed upon a sea of paint."—R. Gray.

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CALENDAR of Current EXHIBITIONS

ASBURY PARK, N. J.
Society of Fine Arts To Apr. 25:
Annual Miniature Painting Exhibi-
tion.

BALTIMORE, MD.
Museum of Art To Apr. 16: Mary-
land Artists.

Walters Art Gallery From Apr. 6:
French Enamels of the Renais-
sance.

BIRMINGHAM, ALA.
Public Library Apr.: Birmingham
Art Club.

BOSTON, MASS.
Doll & Richards Apr. 3 to 15: Bird
Paintings, Athos Menaboni; Apr.
10 to 15: Flower Paintings, Harold
F. Lindergreen; Apr.: Walt Disney
Originals.

Grace Home Galleries To Apr. 8:
Paintings, Yovan Radenkovich;
Apr. 10 to 22: Paintings, Gifford
Beal.

Museum of Fine Arts To Apr. 10:
"Sources of Modern Art."

Robert Vose Galleries Apr. 3 to 22:
Ships and the Sea, Frank Vining
Smith.

BROOKLYN, N. Y.
Brooklyn Museum Apr.: Interna-
tional Watercolor Exhibition.

BUFFALO, N. Y.
Albright Art Gallery To Apr. 17:
Annual Western New York Exhibi-
tion.

CHICAGO, ILL.
Art Institute Apr.: International
Exhibition of Watercolors.

Katharine Kuh Galleries Apr.: Gou-
aches, Carlos Merida.

Lakeside Press Galleries Apr.: John
Stewart Curry.

McO'Brien & Son Apr.: Paintings,
Dale Nichols.

CINCINNATI, OHIO
Art Museum To Apr. 10: Rem-
brandt Etchings (French Collec-
tion).

CLAREMONT, CALIF.
Pomona College To Apr. 14: Land-
scapes, Ralph Holmes.

CLEARWATER, FLA.
Art Museum Apr. 6 to 27: Oriental
Art, Prints, Etchings.

CLEVELAND, OHIO
Museum of Art Apr. 4 to May 14:
Rembrandt and the Dutch Tradition.

COLUMBUS, OHIO
Gallery of Fine Arts Apr. 1 to 15:
Paintings, Louis Elshemius.

DALLAS, TEXAS
Art Institute Apr. 7 to 21: Aqua-
chromatic Exhibition.

DAYTON, OHIO
Art Institute Apr.: Paintings &
Sculpture, Harry T. Wickey.

DENVER, COLO.
Art Museum To Apr. 15: Paintings,
Eugene Trenham; Lithographs,
Eugene Kingman; Apr. 3 to 17:
Rocky Mountain Salon.

DETROIT, MICH.
Detroit Artists Market To Apr. 10:
Harold Cohn.

Institute of Arts Apr. 3 to 26:
Great Lakes Regional Exhibit.

ELMIRA, N. Y.
Amot Art Gallery Apr.: Oils, Mau-
rice Braun.

HARTFORD, CONN.
Wadsworth Athenaeum To Apr. 16:
Independent Painters.

HOUSTON, TEXAS
Museum of Fine Arts Apr. 12 to
30: Houston Artists.

INDIANAPOLIS, IND.
John Herron Art Institute Apr.:
Ohio Watercolors.

IOWA CITY, IOWA
State University Apr.: Watercolors,
Elliot O'Hara.

JACKSON, MISS.
Municipal Club House Apr.: Paint-
ings, Boardman Robinson.

LAGUNA BEACH, CALIF.
Art Association To Apr. 15: Aqua-
relle Painters.

LAWRENCE, KANSAS
Thayer Museum of Art Apr.: Paint-
ings, Albert Bloch.

LOS ANGELES, CALIF.
Foundation of Western Art Apr.:
Trends in California Art.

Dalsell Hatfield To Apr. 15: Oils,
Maurice de Vlaminck.

Stendahl Galleries To Apr. 8: Wil-
liam Wendt, Jo Davidson, Edna
Reindel.

Tone Price Gallery To Apr. 22: Wa-
tercolors, George Gross.

MANCHESTER, N. H.
Currier Gallery of Art Apr.: Wa-
tercolors, Andrew Wyeth.

MILLS COLLEGE, CALIF.
Art Gallery From Apr. 12: Develop-
ment of Landscape Painting.

MILWAUKEE, WISC.
Milwaukee Art Institute Apr.: Wis-
consin Painters & Sculptors An-
nual.

MINNEAPOLIS, MINN.
Institute of Arts To Apr. 12:
Scenes from the Life of Christ.

University Gallery To Apr. 15:
Etchings, Gene Kloss.

MONTCLAIR, N. J.
Museum of Art Apr. 9 to 30: Col-
orblock Prints, Wuanita Smith;
Prints, George (Pop) Hart.

MOUNT VERNON, IOWA
Cornell College Apr. 8 to 22: Water-
colors, Elmer Porter.

MUSKEGON, MICH.
Hackley Art Gallery Apr.: Water-
colors, Cleveland Artists.

NASHVILLE, TENN.
Ward-Belmont Art School To Apr.
15: Southern Printmakers.

NEWARK, N. J.
Cooperative Gallery Apr.: Water-
colors, Ben Rasnick.

Newark Museum To Apr. 16: Paint-
ings & Sculpture, Federal Art Pro-
ject.

NEW LONDON, CONN.
Lyman Allyn Museum To Apr. 23:
Twentieth Century Painting.

NEW YORK CITY, N. Y.
A. C. A. Gallery (52W8) To Apr.
22: Art Young.

A. W. A. (363W57) Apr. 5 to May
5: Association Members.

American Academy of Arts & Let-
ters (633W155) To Apr. 30:
Charles Adams Platt.

American-Anderson Galleries (30E
57) To Apr. 8: Paintings, Albert
Smith.

An American Place (509 Madison)
Apr. 5 to May 10: Paintings, Ar-
thur G. Dove.

Arden Galleries (460 Park) Apr.
6 to 22: Garden Sculpture, Albert
Stewart.

Argent Galleries (42W57) To Apr.
8: Paintings, Ruth H. Gayler,
Marguerite C. Munn, Ethel Pax-
son, Doris Porter.

Arista Gallery (30 Lex.) Apr.: Oils,
Ethel McTherson.

Joseph Aronson (215E58) To Apr.
8: Decorative Ceramics, William
Artas, Wayland Gregory, Rae
Rock, Ray Weiss.

Artists Gallery (33W8) To Apr. 4:
Paintings, Boris Marpo; Apr. 4 to
17: Paintings, Werner Dreves.

Babcock Galleries (38E57) Apr.:
Paintings by Americans.

Bignou Gallery (32E57) To Apr. 15:
Gouaches, Jean Lucrat.

Boyer Galleries (69E57) Apr. 3 to
23: Paintings, David Burliuk.

Buchholz Gallery (32E57) To Apr.
15: Sculpture & Drawings, Charles
Despain.

Buffa Gallery (58W57) Apr.: Paint-
ings, William H. Singer, Jr.,
Carroll Carestais (11E57) To Apr.
8: Drawings, Jean Oberle.

Clay Club Gallery (4W8) To May
6: Animal Sculpture.

Columbia University (Broadway at
115) To Apr. 12: Annual Faculty
Art Exhibition.

Contemporary Arts (38W57) Apr.
3 to 22: Paintings, Leonard
Zecklin.

Decorators Club Gallery (745 Fifth)
To Apr. 4: Murals by Important
Artists.

Downtown Gallery (113W13) To
Apr. 15: Sculpture, William Steig.

Durand-Ruel Galleries (12E57) To
Apr. 15: Portraits, Renoir.

Federal Art Gallery (225W57) Apr.
11 to 22: Photographs, Bernice
Abbott.

Ferargil Galleries (63E57) Apr. 3
to 15: Paintings, Russell Cheney,
Julius DeBoa.

Fifteen Gallery (37W57) To Apr.
15: Paintings, Isabel Whitney.

Findlay Galleries (69E57) To Apr.
15: English Landscapes and Por-
traits.

Karl Freund Gallery (50E57) To
Apr. 15: American Primitives.

Grand Central Art Galleries (15
Vanderbilt) To Apr. 5: Paintings,
Frederick C. Frieseke; Apr. 4 to
15: Malthe Hasselrius; (Fifth at
51) Apr. 4 to 15: Stanley Wood-
ward; Apr. 10 to 22: Hobart Ni-
chols.

Grand Central Palace (480 Lex.)
Apr.: Society of Independent Art-
ists.

Grant Studios (175 Macdougall) To
Apr. 17: Paintings, Edmond Weill.

Arthur H. Harlow & Co. (620
Fifth) Apr.: Watercolors & Etch-
ings, W. Russell Flint.

Marie Harriman Gallery (63E57)
Apr. 3 to 22: Paintings, Henry
Botkin.

Kennedy & Co. (785 Fifth) Apr.:
Disney's Originals of "Ferdinand
the Bull."

Frederick Keppel (71E57) To Apr.
18: Old Prints in Color.

Kleemann Galleries (38E57) Apr.:
Prints, Rembrandt.

M. Knoedler & Co. (14E57) Apr.
10 to 23: Nudes in Art.

C. W. Kraushaar (730 Fifth) Apr.
10 to May 6: Landscapes, John
Sloan.

John Levy Galleries (11E57) Apr.:
Barbizon School.

Julien Levy Gallery (15E57) To
Apr. 18: Salvador Dali.

Lillianfeld Galleries (21E57) To
Apr. 8: Paintings, E. J. O. Nord-
feldt.

Macbeth Galleries (11E57) Apr. 4
to 24: Paintings, Ogden M. Pleis-
ner.

Pierre Matisse (51E57) To Apr. 8:
Paintings & Drawings, Balthus.

Guy Mayer Gallery (41E57) Apr.
10 to 29: Watercolors by English
Printmakers.

Mercury Galleries (4E8) To Apr. 15:
Watercolors, Oils, Sculpture.

Metropolitan Museum of Art (Fifth
at 82nd)—Free except Mon. & Fri.
Daily 10 to 6, Sun. 1 to 6) To
Apr. 16: American Painter; To
Apr. 25: Victorian & Edwardian
Dresses.

Midtown Galleries (605 Madison)
To Apr. 15: Paintings, Doris
Rosenthal.

E. & A. Milch (108W57) Apr. 3 to
22: Paintings, John Whorf.

Montross Gallery (785 Fifth) To
Apr. 9: Paintings, Revington Ar-
thur.

Charles Morgan Gallery (37W57)
To Apr. 15: Oils, Olive Leonhardt.

Morton Galleries (130W57) To Apr.
15: Paintings, Alma White.

Municipal Art Galleries (3E67)
To Apr. 9: 44th Exhibition.

Museum of Natural History (Central
Park West at 79) Apr. 1 to
15: "Young America Paints."

School Children.

Newhouse Galleries (5E57) Apr. 10
to 22: Toby Kernan.

Nierenhoff Gallery (18E57) To Apr.
18: Nature Forms in Art.

Georgette Passedoit (121E57) Apr.
10 to 29: Paintings, Edwin Dick-
inson.

Peris Gallery (32E58) To Apr. 27:
Picasso Before 1910.

Public Library (Fifth at 42nd) To
Apr. 16: Gavarni.

Frank Rehn (683 Fifth) To Apr.
15: Manhattan Cats, Peggy Bacon;
Small Paintings, Raphael Soyer.

Reinhardt Galleries (730 Fifth) To
Apr. 15: Paintings, F. C. Shady.

Riverside Museum (310 Riverside
Drive) Apr. 3 to 16: New York
Society of Women Artists.

Salmagundi Club (47 Fifth) Apr.
8 to 21: Mural Sketches, Sculp-
ture & Architecture.

Schaeffer Gallery (61E57) Apr. 1
to 15: Old Masters.

Schultheis Galleries (15 Maiden
Lane) Apr.: American & Foreign
Paintings.

Jacques Seligmann (3E51) To Apr.
22: "The Stage."

E. & A. Silberman (32E57) Apr.:
Old Masters: Antiques.

Society of Illustrators (334½W24)
To Apr. 8: Pratt Carter.

Marie Sterner Galleries (9E57) To
Apr. 8: Paintings, Dorothy Van
Loan.

Studio Guild (730 Fifth) Apr. 3 to
15: Paintings, Ellen Glines; Maud
I. Kerns.

Mrs. Cornelius J. Sullivan (460
Park) Apr. 11 to 29: Paintings,
Peter Hurd.

Sutton Gallery (358E57) To Apr.
10: Spring Exhibition.

Trickett Galleries (19W57) Apr. 3-
27: Louis Mark, Portraits.

Uptown Gallery (249 West End
Ave.) To Apr. 6: Paintings, Sid
Gotcliffe.

Valentine Gallery (16E57) To Apr.
8: Paintings, Soutine.

Vendome Art Galleries (339W57)
Apr. 1 to 15: Graphics, Group
Shaw.

Walker Galleries (108E57) To Apr.
15: Paintings, George Gross.

Hudson D. Walker Gallery (38E57)
Apr. 3 to 27: Sculpture, Robert
Cronbach. Apr. 10 to 29: Oils,
Patrick Taccard.

Wells Gallery (65E57) To Apr.
20: Contemporary Chinese Paint-
ings.

Westermann Gallery (20W48) To
Apr. 16: Late Gothic Art.

Weyhe Gallery (794 Lex.) To Apr.
15: Watercolors, Adolf Dehn.

Yamanaka & Company (680 Fifth)
Apr.: Oriental Art.

Howard Young Gallery (1E57)
Apr.: Old Masters.

NORFOLK, VA.
Museum of Arts & Sciences Apr.
2 to 23: Watercolors, Roland Ly-
on.

NORTH ADAMS, MASS.
State Teachers College Apr. 7 to
21: Aqua-Chromatic Exhibition.

NORTHAMPTON, MASS.
Smith College Museum Apr. 11 to
30: New England group of W.P.A.
OSHKOSH, WISC.
Public Museum Apr.: Paintings,
Nina K. Griffin; Colored Wood-
blocks (AFA).

OXFORD, OHIO
Western College Apr. 3 to 17: Aqua-
Chromatic Exhibition.

PASADENA, CALIF.
Grace Nicholson Gallery To Apr.
15: Pasadena Society of Artists.

PHILADELPHIA, PA.
Art Club To Apr. 8: "The Tea."
Carlen Galleries To Apr. 21: Mod-
ern French Paintings.

McClees Galleries Apr. 10 to 22:
Paintings, Robert Hallouell.

Warwick Galleries To Apr. 15:
Paintings, Nina Woloshuk Scull.

PITTSBURGH, PA.
Carnegie Institute Apr.: Century of
American Landscape Painting; In-
ternational Watercolor Exhibition.

PROVIDENCE, R. I.
Art Club Apr. 4 to 16: C. Gordon
Harris.

RICHMOND, VA.
Valentine Museum Apr.: Paintings,
Harold Holmes Wrenn.

ST. LOUIS, MO.
City Art Museum To Apr. 8: Gros,
Delacroix & Gericaul.

SAN ANTONIO, TEXAS
Witte Memorial Museum To Apr.
26: Southern States Art League.

SAN FRANCISCO, CALIF.
M. H. De Young Memorial Museum
From Apr. 2: San Francisco In-
ternational Salon; From Apr. 8:
Frontiers of American Art.

Paul Elder & Co. Apr. 3 to 23:
Aquatints, Blanche McVeigh.

Gump's To Apr. 8: Paintings, W.
B. Paville, Harold Wagner.

Museum of Art To Apr. 11: Gou-
aches, John Haley; Apr. 5 to May
7: 59th Annual Exhibition of the
San Francisco Art Association.

SAN MARINO, CALIF.
Huntington Art Gallery Apr.: Wa-
tercolors, William Blake.

SEATTLE, WASH.
Art Museum Apr. 5 to May 7: Mas-
ter Drawings of 19th & 20th Cen-
turies.

SPRINGFIELD, MO.
State Teachers College To Apr. 23:
Artists of the Ozarks.

SPRINGFIELD, S. D.
Southern State Normal School Apr.
7 to 21: Aqua-Chromatic Exhibi-
tion.

STATEN ISLAND, N. Y.
Staten Island Institute of Arts Apr.
4 to 30: Watercolors, Edna Lau-
rence.

TOLEDO, OHIO
Museum of Art To Apr. 16: Paint-
ings, Robert B. Harshe; Paint-
ings & Drawings, Paul Perimut-
ter.

TRENTON, N. J.
New Jersey State Museum Apr. 3
to 15: Paintings, New Jersey Fed-
eration of Women's Clubs; Apr. 3
to 30: Drawings, Beatrice Edgerly
Macpherson.

WASHINGTON, D. C.
Corcoran Gallery To May 7: Six-
teenth Biennial Exhibition.

Museum of Modern Art Apr. 9 to
May 7: Decorative Arts.

United States National Museum
To Apr. 23: Etchings, Elizabeth
Orton Jones.

Whyte Gallery To Apr. 5: Young
Washington Painters; Apr. 9 to
29: Fantasy in American Art.

WILLIAMSTOWN, MASS.
Lawrence Art Museum Apr. 10 to
May 8: Prints, Georges Rouault.

WILMINGTON, DEL.
Delaware Art Center Apr. 4 to 30:
Watercolors, Paul L. Gull.

BOOKS REVIEWS & COMMENTS

On Art Subsidy

TALK IN CONGRESS about a Federal Art Bureau has languished now for several months, but when it is resumed, and it will be, there is a handy guide book on the subject already in print—Grace Overmyer's *Government and the Arts* (W. W. Norton, \$3).

So much of the arguing on the side of both the protagonists and the alarmists, in past discussions of a Federal Art Bureau, has been based upon hearsay or no information at all, that it is well that Miss Overmyer has delved into the subject. In a surprisingly extensive manner she has made a study of art subsidy in 50 other nations, documented it with actual figures on amounts appropriated, and given in each case the prevailing rate of exchange so that the reader may translate France's or Hungary's artistic support into dollars and cents.

The history of movements in America to gain federal support for art are traced from the earliest times and the more recent activity in this direction is treated exhaustively. The book is a manual on ways and means to talk, think, and plan more intelligently on a matter that must eventually be settled. The pity is the book was not available long ago.

New Leonardo Book

Jean Paul Richter's *Literary Works of Leonardo Da Vinci*, the only similar book to give the full Italian as well as English text and the only one to give the "Paragone" (considered Leonardo's most important literary piece), will be ready for May publication by Oxford University Press. The two volumes, containing 700 reproductions, will be priced at \$75, a reduction of \$10 from the originally announced price. Richter, who died two years ago at the age of 90, was the initiator of all modern research on Leonardo.

252 New Art Books in 1938

America's production of books on fine art dropped slightly last year in comparison with 1937. According to figures compiled by *Publishers' Weekly*, the number of new books in 1938 was 252; new editions 35; total 287. This is 15 less books than were published during 1937. The number of British books on fine arts published in 1938 was 263, a much lower figure than the preceding year.

Illustrators Annual

The 37th annual of the Society of Illustrators will be held this year from April 13 to May 6, allowing early World's Fair visitors an opportunity to view the show.

BUYERS' GUIDE TO ARTISTS' MATERIALS

Artists' Materials

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1st April, 1939

BOOKS RECEIVED

THE DRAWINGS OF THE FLORENTINE PAINTERS, by Bernard Berenson. Chicago: University of Chicago Press; three folio volumes containing, respectively, text, 1,000 reproductions and catalogue raisonné; \$25.

An amplified edition of the great first edition (1903) which has been a standard work on Florentine art. Contains a wealth of new critical information, reattributions and new drawings and yet none of the previous material is eliminated. Thus it is a history of the subject as well as an exhaustive study. The first edition, limited to 350 copies sold for \$78. This amplified edition is available to every scholar.

PLAINS INDIAN PAINTING, by John Canfield Ewers. Stanford University, Calif.: Stanford Univ. Press; 84 pp.; copiously illustrated; trade edition \$4.50; educators edition \$3.

A description of aboriginal American art.

SCULPTURE INSIDE AND OUT, by Malvina Hoffman. New York: W. W. Norton; copiously illustrated; 330 pp.; \$3.75.

America's famous woman sculptor talks about the art of sculpture, all about it—the technique, its history, where it is heading, what to look for, how to sculpt. Good narrative style and excellently illustrated.

THE NATURE OF CREATIVE ACTIVITY, by Viktor Lowenfeld. New York: Harcourt, Brace; 271 pp.; numerous illustrations; \$4.

Professor Lowenfeld's findings, after years of study at the Vienna Institute for the Blind, demonstrate that the imaginative activity and even the ability to give objective form to the creations of the imagination depends not on the capacity to see and observe things. Reproductions are of drawings and paintings by the blind and by children.

THE INTEGRATED SCHOOL ART PROGRAM, by Leon Loyal Winslow. New York: McGraw-Hill ("McGraw-Hill Series in Education"); 391 pp.; illustrated; \$3.50.

A well-illustrated, practical aid to teachers that incorporates the latest findings in art education.

SO-CALLED ABSTRACT ART, by Merle Armitage. New York: E. Weyhe; 25 pp.; paper cover, \$1.50.

An essay that argues intelligently for abstract art. By a Los Angeles critic, publisher.

GARDENS AND GARDENING, 1939, edited by F. A. Mercer. New York: Studio Publications, 128 pp.; profusely illustrated; \$4.50.

An international annual that should fascinate garden lovers.

MODELLING FOR AMATEURS, by Clifford and Rosemary Ellis. New York: Studio Publications; 78 pp. with plates; \$3.50.

An excellent presentation that invites everyone to sculpt.

Catalogues, Brochures, etc.

THE SOURCES OF MODERN PAINTING, catalogue of a loan exhibition at the Boston Museum of Fine Arts, sponsored by the Institute of Modern Art. Contains instructive foreword and reproductions showing derivations and influences on work by Picasso, Manet, Cézanne, Renoir, Roy, Klee, Dali, et al. Unpriced.

AMERICAN ABSTRACT ARTISTS 1939, with foreword by George L. K. Morris, and reproductions and biographical sketches of artists exhibiting in this year's annual. Price 50 cents plus 10 cents postage.

In Hawaii

AMERICA'S growing interest in watercolor is being felt in far away Hawaii, where the 11th Annual Exhibition of the Association of Honolulu Artists, now current at the Honolulu Academy, reports that 32 of the 85 exhibits are in that medium.

Tied for the Grand Prize were two oils, *Landscape from a Shore* by Reuben Tam and *Figure in Still Life* by Isami Doi. Honorable mentions went to Shirley Russell's *Once Upon a Time* and Hon Chew Hee's *Meditation*, both oils. First honorable mention in watercolor was awarded Juanita Vitousek's *Islands*. The top sculpture award went to a wood carving by Fritz Abplanalp called *Hiiaka*; first and second mentions in this medium went, respectively, to Marguerite Blasingame for her wood *Relief* and to Archie Eriksson for his terra cotta *Hawaiian Warrior*. The Honolulu Academy's private jury studied the exhibits independently and added to the Academy's collection Ben Norris's *On the Beach*.

Setting an excellent example for commercial companies in other exhibition cities, several Honolulu business firms donated prizes. Besides the Patten prize, others in this category were the Beaux Arts Shop's prize for the best oil, taken by *The New Holoku*, a canvas by Madge Tennent; the Honolulu Paper Company's prize for the best still life, taken by Shirley Russell's *Once Upon a Time*; Lewers & Cooke's prize for the best landscape, awarded to Reuben Tam's *Landscape from a Shore*; and the Jon and Elinor Freitas prize, taken by Ethel Chun's *The Fisherman*.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

An Army Is Mobilized

Not one of guns and cannon, but an army of peace, to rally our people to the cause of American Art. Last year we adopted the slogan, "One hundred new members for the American Artists Professional League every year in each state." Several states reached this goal last year, and many more are rapidly nearing it. We need members to carry out our intensive program. First of all, we must do something to combat the vast advertising given to artists who are arriving daily from Europe.

What we have done through American Art Week and throughout the year is to make people appreciate the work of American artists enough to buy paintings and sculpture for their homes, clubs, schools and public buildings. The exhibitions in store windows show art to people who never enter an art gallery, and the general public is shown that good art does not necessarily come from over the seas.

The League is thoroughly organized all over the United States, not only in the cities, but in remote towns and villages. Sales of paintings directly due to American Art Week, have run up into many thousands of dollars. The idea is being spread that a home is not well furnished without a good painting or two to give a color keynote, and that schools, clubs and hotels with bare walls are unattractive. Memorials are being set up in various states to noted American artists; this plan will not only help the American sculptor, but also make our cities more beautiful. It is remarkable how far reaching our organized plans have been in helping to bridge the gap between the artist and a market for his work.

Members are asked to read this page carefully for news from the various states, and for announcement of plans.

The prizes for American Art Week—1939 will be an oil painting by Edmund Magrath; *The Rosary* by Nils Hogner; the Florence Dickson Marsh Memorial painting, and a medal designed by Georg Lober. Reproductions of these will appear on this page later.

Omissions

The best way to realize that people read this page, is to omit mention of a state's activities. Telegrams and letters show how much interest is aroused.

Mrs. George Tilden, Art Week Director for Nebraska, writes: "I do hope you will find something worthy of a short comment in THE ART DIGEST. That paper, by the way, is much liked in our state and previous notices you have given our work have been noticed widely and commented upon." Nebraska was much interested in the poster contest, which was successfully carried on in schools, colleges and universities. It has been suggested that if the League carries on a similar contest this year, instructions should be sent out earlier. Another interesting Nebraska contest was the Merchants' Window Display. The fine work done by Mrs. Nellie Vance of Lincoln is worthy of notice. After arranging traveling "little Galleries" for three years, a Carnegie grant of \$5,000 makes possible an extended program of art education.

Also omitted was mention of the work in Alabama. Mrs. E. Moody and Mrs. W. W.

Rivers carried on the art program in all of the large cities as well as in rural communities. Art associations and federated clubs worked in harmony. During Art Week a portrait painter received five commissions.

Alaska is well organized under Mrs. M. Stafford, as is Arizona under Mrs. V. Corbell. Arkansas under Miss Emma Archer did good work. From Connecticut Mrs. Card reports that she is making a drive for new members. In Paris, despite present unsettled conditions, the League Chapter holds monthly dinner meetings. Officers have been newly elected, with Leslie Cauldwell as Chairman. The members of the American colony enjoy meeting together in the interest of American art.

California's Fine Announcement

A California State Chapter of the American Artists Professional League, with Mr. C. Hans Andrewson as State Chairman, has recently been formed. According to Miss Julian Mesic, this chapter will mobilize upwards of one hundred persons.

Mr. R. G. Congdon, of the San Francisco World's Fair, having assured himself of a good committee, and of the fact that the California Chapter is acting under the League and under the leadership of the National Director of American Art Week, has promised us space for an exhibition at the Fair during American Art Week. He is setting aside November 1 to 8 as Art Week; the Fair will furnish space and do the hanging, and the exhibit will consist of the work of American Artists Professional League members from all over the United States. Of course, no amateur work can be considered. The Exhibit will continue until December 8th. Full directions will be announced later.

The League is envied in San Francisco. Other organizations have been trying for the same thing, and we were invited. The work will be splendidly taken care of by Mrs. Mabel St. Clair Matzka and Miss Julian C. Mesic.

Art in Louisiana

Amos Lee Armstrong is well known to the Art Week directors in all of the states, because his interesting painting, *Louisiana Bayou*, is one of our prizes this year, and a reproduction of it appears in the League's pamphlets.

The book of clippings sent in by Mr. Armstrong bears the League seal painted on the cover, and the first page is devoted to a map of Louisiana showing every section of the State that celebrated American Art Week, together with the museums, clubs and colleges that sponsored it. As State Director, Mr. Armstrong toured every section. He reports that the high points of the Art Week observances were the opening of the new \$550,000 art museum in Shreveport, and that of the art museum established in the old State Capitol building by the newly created Louisiana Art Commission.

Mrs. Helen E. Christman, co-Director with Mr. Armstrong, recently completed a similar tour throughout the state; she has just received the appointment of Penny Art Fund Chairman in the General Federation of Women's Clubs.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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216 East 17th St., New York
EDITOR : WILFORD S. CONROW

A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

The National Executive Committee of the American Artists Professional League wishes to express its regret at the death of Gilbert White, Past President of the European Chapter of the American Artists Professional League.

League-O-Grams

Charles G. Blake, State Chairman of our Florida Chapter, writes: "Sometime ago I read what purported to be a quotation of Sir Joshua Reynolds. I cannot now find it and I desire to have the correct quotation. As I remember it, it read: 'A picture should be a picture of some place.' Can you tell me whether this is the correct wording and where it is to be found quoted? Do you know of statements by other well known men of that import?"

Can any League member help Mr. Blake to locate this quotation?

Reduced Fees for League Members

Members of the American Artists Professional League will be entitled to a reduction of 10% in entry fees for the Third National Revolving Exhibition at the Studio Guild, 730 Fifth Avenue, New York, June 12 to Sept. 30. This exhibition offers an opportunity to artists in all parts of the country to show either single exhibits or groups of their work in New York during the World's Fair; work may be entered for from four to sixteen weeks, beginning June 12, July 10, August 7 or September 4, and may be changed at the end of each four weeks if desired. Entry fees are \$1.00 per week for each exhibit, which may be in any medium.

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work from nearly forty states; from it exhibits were invited to more than a dozen well known museums and other exhibitions during the fall and winter and to three traveling exhibitions.

Circulars and entry blanks may be obtained from the Studio Guild, which A.A.P.L. members will remember as the non-profit-making organization which directed American Art Week in New York last fall.

A Question Answered

Why You Should Be a Member of the American Artists Professional League.

1. The League is a non-profit-making organization. No officer, or member, receives any salary whatever.
2. The League is an organization earnestly engaged in bringing American Art before the American public.
3. The League founded American Art Week, and through its program of sponsoring exhibits during this time, in store windows and in clubs and art galleries, it has not only fostered art in America but has also materially increased sales.
4. The League stands ready to fight any proposed legislation, federal or state, which might be detrimental to the freedom of American artists as individuals.
5. The League will give its full support to any federal or state bill which will be of assistance to all American artists.
6. In order to bring contemporary art to schools, universities, and clubs, the League, through its Lecture Committee, is having slides made of the best work of its members. These slides will be available to lecturers upon application.
7. To influence the American public to be more "artist-minded," the League is launching a program to establish memorials to great American artists of the past.
8. In order to give records of living masters to the present and to future generations, the League is sponsoring colored moving pictures which show the artist at work.
9. Throughout the states local Chapter Houses are being established where members may exhibit their work. We are looking forward to the time when, with increased membership, we may be able to sponsor an all American exhibition gallery in New York City. We need your immediate support.
10. The League has induced manufacturers of artists' materials to label the contents of their tubes, thereby giving the artist a knowledge of the quality of the colors.
11. The A.A.P.L. is doing all in its power to educate the American public to realize that the American portrait painter is on a par with, if not often better than, the foreign artist, thereby more or less stopping the foreign invasion into a field of art where Americans should be considered.

—NILS HOGNER, Chairman

National Regional Chapters Committee

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Brooklyn, N. Y.

FINE PRINTS FOR MASS PRODUCTION, an exhibition to be held at the Brooklyn Museum during the World's Fair in collaboration with the United American Printmakers (U.A.A., affiliate of C.I.O.). Open to all artists. Fee 50 cents. Jury of selection. Media: prints produced in media suitable for mass production. Last date for entry blanks, April 15. Last date for arrival of prints, May 1. For information address: Carl O. Schniewind, Curator of Prints and Drawings, Brooklyn Museum, Brooklyn, N. Y.

New York, N. Y.

8th ANNUAL SPRING SALON, May 3rd to 25th, at Academy of Allied Arts. Open to all artists. Media: painting and sculpture. No jury; no prizes. Entrance fee \$1 to \$3, depending on size of exhibits. Closing date April 26th. For information address Leo Nadon, Director, 349 West 86th Street, New York City.

New York Fortnight

[Continued from page 19]

shown this year. It is coupled with a distinctive manner of handling rather heady color, and with overtones of abstract forms. The study of Morgan's stout 2-year-old son in *Alexis Pilgrim* (reproduced), is a picture full of diffused harmonies, out of which the little chap makes a determined pilgrim's progress. Morgan's whimsy was best shown in a picture of a centaur doing double service as horse and guide as he pulls a chariot laden with a stoutish lady viewing the countryside.

Morgan has a religious side, too, that he expresses in a whole series of pictures. "There is an intrinsic and reverential sweetness in them which has nothing to do with the simpering sweetness of Barclay Street church art," wrote Emily Genauer of the *World-Telegram*, with the Barclay Street controversy in mind.

Cagle Didn't Fail Her

Two years ago Charles Cagle held his first one-man show and the young Tennessee artist was received with unanimously favorable criticism. His work is vigorous and lush with color and his recent show at the Ferargil Galleries allowed Emily Genauer of the *World-Telegram* to breathe easy, in view of her enthusiasm two years ago. "It's nice to know," wrote Miss Genauer, "when you go off the deep end for a young artist making his debut, that he'll not fail you a couple of years later and make you swallow your words publicly." There's no need, continued the critic, in the case of Charles Cagle since his new pictures "are really grand."

Balthus & "Wuthering Heights"

"Wuthering Heights" will soon be in the news, since Hollywood is making an impressive film of the Brontë story, and the second New York appearance of Balthus, young Parisian pupil of Derain, being shown at the Pierre Matisse Gallery, features a set of pen and ink illustrations for the story of the wild children of the moors. Emily Genauer of the *World-Telegram* found "macabre overtones" in the drawings and liked them very much. Henry McBride, *Sun* critic, ventured that Emily Brontë would not have strenuously objected to the illustrations, but Charlotte, with a more Quakerish preference, would have. They are done in a old fashioned Victorian manner that is not at all unlively and is quite suggestive of the antics of the characters.

Speaking of Critics

In respectful criticism of the critics: Every American artist under 35 is not by virtue of that fact more important than every artist over 35. . . . A contemporary portrait can, conceivably, be a work of art. . . . The third

dimension in a mural is not always a ramrod that batters down walls and lays architecture low with the fury of an earthquake; in fact it is rather nice for a wall, sometimes. . . . The word *oeuvre* tucked and italicized in the middle of an English sentence is labiodental strangulation to most readers; they resent it. . . . And the word plastic has no meaning whatsoever outside of sculpture, adolescence, and Dupont products. . . . Reviews of art books belong in book review sections, not on the already cramped art page. . . . The coming American Renaissance is a contradiction in terms; "naissance" is a better word; best not to mention either 'till and if it comes. . . .

The Panorama

The Modern Museum's new building is almost ready and a gala opening is scheduled for May 10. The new quarters are outfitted to comprise the very last word in museology.

Leroy Dudensing, formerly of the Dudensing Gallery and well known on 57th Street, writes that he has left the world of art for one which "if less edifying, will, I hope, prove more practical." Summer Wines and Spirits, 629 Park Avenue, reads the letterhead.

Mayor LaGuardia gave William Zorach, representing the Sculptors Guild, a large wood key symbolic of the city's permission for the guild to use the vacant Park Avenue lot for an outdoor show again this year. The Guild, liveliest of all sculpture organizations in any country today, put sculpture on the map with their show last season. It reappears April 15 and runs through May.

Manhattan cats, the only species known to run beyond nine and sometimes into 12 or 15 lives, are the subjects in the new Peggy Bacon show at Rehn's.

The breakup of the middle ages brought Europe a set of problems not very much unlike those of today and the exhibit of Late Gothic Art at the Westermann Gallery shows how artists then attempted to solve them. There is plenty of realism, much distortion, and a return, here and there, to classicism in the pieces shown in the survey which includes only religious art. Some of the more provincial late Gothic schools are represented in paintings and sculpture that form an unusual exhibition.

The Wells Gallery has assembled a show of modern Chinese paintings, mostly, despite the war, floral pieces of exceptionally distinguished composition.

Karl Nierendorf's book of *Nature Forms in Art*, published ten years ago, is now out of print. Photographs of enlarged print forms which comprised the book have been placed on view in the Nierendorf Gallery, apropos of the current discussions of abstract vs. realistic art forms. They make a strong case for abstract art, these spiral petals and geometric buds.

Jean Lurçat, one of the leaders of the surrealist movement, whose work is seldom seen in New York, has a show of new gouaches at the Bignou Gallery, on until April 15.

More theatre art, in addition to that in the Seligmann show, is on view at the newly-opened One Ten Gallery (110 East 57th St.) with drawings and paintings of the theatre by Everett Shinn, winner of the 1st prize in the Chicago Watercolor Annual, and costume designs for Broadway productions by Raoul Pene du Bois, of the artistic du Bois family.

"There is enough of reality and intensity" in Sid Gotcliffe's paintings "to augur well for his future progress," in the opinion of the *Times* critic, Howard Devree. Gotcliffe's first one man show at the Uptown Gallery included, according to Devree, a few pictures that are "more propaganda than art," but in several others "he brings it off."

Philadelphia "Ten"

IN SHARP CONTRAST to the shifting and disappearing alphabet groups of the government is at least one ever-present numerical group: "The Ten," Philadelphia's organization of women painters and sculptors. Their annual exhibition, current until April 8 at the Art Club, presents, in addition to work by members, sculptures by two guest exhibitors, Genevieve Karr Hamlin and Cornelia Van A. Chapin, of New York.

C. H. Bonte of the Philadelphia *Inquirer* chose for mention Emma Fordyce MacRae's *St. Mark's*, which he termed "a modernized version of an old Venetian manner exemplified by the two Bellini;" Sue May Gill's portrait of Margaret Austin; Lucile Howard's *Showery Afternoon: Quai Voltaire, Paris*, a canvas which, according to the critic, is rich with a sense of the spring dampness that characterizes the French capital, also M. Elizabeth Price's decorative panel *Oriental Background* and the gayly handled skaters in *Neighbors on the Canal*; S. Gertrude Schell's *Three Men and Their Boat*; Isabel B. Cartwright's *A Down Easter*; Constance Cochran's scene of a forest during a storm; and Mary R. Colton's *The Squall*.

The Ten's two sculptor members, Harriet Whitney Frishmuth and Mary Lawser, contributed two fountain pieces, *Humoresque*, and *The Whale and Jonah*.

Cain's Abstractions

Abandoning his former more conventional style of painting, Jo Cain has, in his recent first one-man show at the Boyer Galleries, New York, ventured into the realm of the more abstract. He now uses brilliant hues and bold patterns in his landscapes and interiors and shows deep concern with values, especially in his blues and yellows which are used liberally throughout the work.

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